

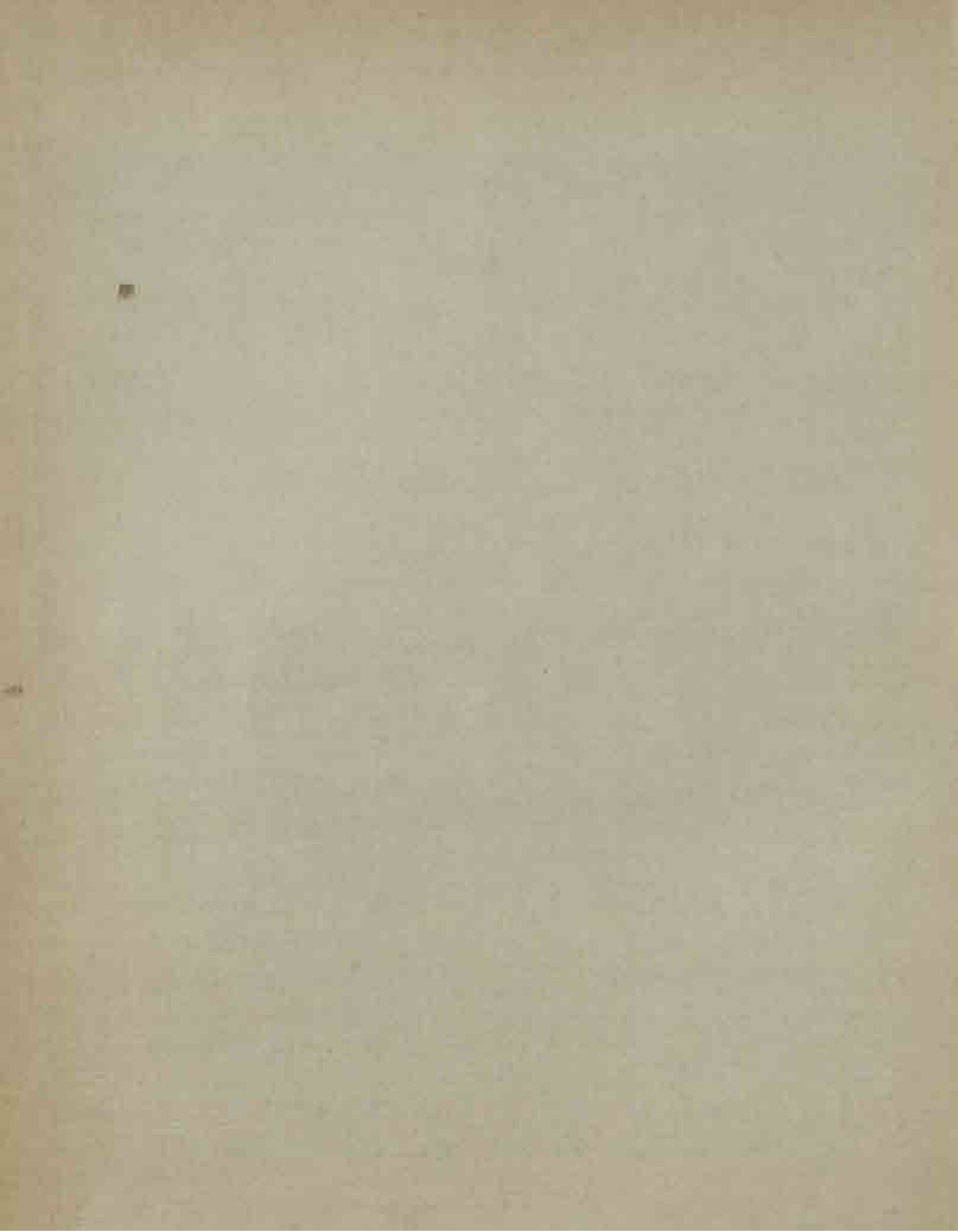
GOVERNMENT OF INDIA

DEPARTMENT OF ARCHAEOLOGY

**CENTRAL ARCHAEOLOGICAL
LIBRARY**

CALL No. **759.931** **Siv**

D.G.A. 79.



CHINESE PAINTING

LEADING MASTERS AND PRINCIPLES

PART I

THE FIRST MILLENNIUM

Vol. I. Early Chinese Painting. Vol. II. The Sung Period

Vol. III. Plates

PART II

THE LATER CENTURIES

Vol. IV. The Yüan and Early Ming Masters

Vol. V. The Later Ming and Leading Ch'ing Masters

Vol. VI. Plates

Osvald Sirén

Chinese Painting

LEADING MASTERS AND PRINCIPLES

PART I

The First Millennium

VOLUME III

PLATES

17029



759.931
Sir

LUND HUMPHRIES, LONDON
THE RONALD PRESS COMPANY, NEW YORK

Copyright 1956 by Oswald Sirén, Lidingö, Sweden

ALL RIGHTS RESERVED

The text of this publication or any part thereof
may not be reproduced in any manner whatsoever
without permission in writing from the publishers.

CENTRAL ARCHAEOLOGICAL
LIBRARY, NEW DELHI.

Acc. No. 17929.....

Date 14.3.60.....

Call No. 759.931/Sir.....

MADE AND PRINTED IN GREAT BRITAIN BY
PERCY LUND, HUMPHRIES AND COMPANY LIMITED
LONDON AND BRADFORD

List of Plates

- 1 A Noble Lady with a Phoenix and a Dragon. Painting executed with a fine brush on coarse silk. From a tomb of the fourth century at Ch'ang-sha, Hunan. Historical Museum, Peking.
- 2 Two pictured slabs from the Wu shrine at Chia-hsiang, Shantung. 1. Guests arriving at a reception. 2. Spirits of wind and thunder playing in the air, herdsman and hunters below.
- 3 Two pictured slabs from a tomb shrine at Yi-nan, Shantung. Acrobats, jugglers and figures in disguise. Photo Union of Chinese Artists, Peking.
- 4 Two pictured slabs from a tomb shrine at Yi-nan, Shantung. Musicians and acrobats. Photo same as preceding plate.
- 5 Copy of a wall-painting in the Pei-yüan tomb at Liao-yang, Manchuria. From: *I-shu ch'uan-t'ung*, Vol.II.
- 6 Painted brick-slab from a tomb shrine. Museum of Fine Arts, Boston. Pls.6, 7. Photo Courtesy of the Boston Museum.
- 7 Painted brick-slabs from a tomb shrine. Young ladies adorning themselves with jewels. Museum of Fine Arts, Boston.
- 8 Three faces of the Painted Basket from a tomb at Lo-lang, Korea.
- 9 Sections from two Sung copies of Ku K'ai-chih's painting. The Nymph of the Lo River. The upper one in the Freer Gallery; the lower in Hui-hua kuan, Peking. Two more sections of the same scroll on Add. Pls.9A and 9B. Photos Freer Gallery and Union of Chinese Artists.
- 9A A section of Ku K'ai-chih's painting of The Nymph of the Lo River. Hui-hua kuan, Peking. Photos Union of Chinese Artists, Peking.
- 9B A section of the copy of Ku K'ai-chih's painting the Nymph of the Lo River. Hui-hua kuan, Peking.
- 10 Two sections of a Sung copy of Ku K'ai-chih's painting the Nymph of the Lo River. Freer Gallery. Photo Courtesy Freer Gallery.
- 11 Two sections of an early copy of Ku K'ai-chih's scroll-painting. The Admonitions. A Hunter in a Landscape; Lady Pan refusing to ride in the litter of the Emperor. British Museum. Pls.11-15. Photos Courtesy British Museum.
- 12 Section of an early copy of Ku K'ai-chih's scroll-painting. The Admonitions. The Emperor seated by the Bed of a Court-lady.
- 13 Section of an early copy of Ku K'ai-chih's scroll-painting. The Admonitions. Court-ladies adorning themselves before mirrors.
- 14 Section of an early copy of Ku K'ai-chih's scroll-painting. The Admonitions. A Family-scene illustrating the words: "Let your heart be as a swarm of locusts and your race shall multiply."
- 15 Section of an early copy of Ku K'ai-chih's scroll-painting. The Admonitions. The Emperor speaking to a Court-lady: "No one can endlessly please; affection can not be for one alone."
- 16 Three sections of a Sung copy of Chang Sêng-yü's scroll-painting The Five Planets and Twenty-eight Constellations. Abe collection, Ōsaka Museum. Photos Japan.
- 17 A section of the afore-mentioned copy of Chang Sêng-yü's scroll-painting The Five Planets and Twenty-eight Constellations, representing the Ruler of the Year Star (Jupiter).
- 18 Wall-paintings in a tomb of the former Kao-kou-li kingdom at T'ung-kou, Manchuria. Dancers, musicians and servants.
- 19 Wall-painting in the Tomb of the Dancers at T'ung-kou, Manchuria. The master of the tomb with friends at a meal.

- 20 Wall-paintings in the corbels of a tomb at T'ung-kou, Manchuria. Hunting scenes, dancers, musicians. Pls. 18-20 from Kao Kou Lian. Wall-paintings by Ikeuchi and Umehara, Tokyo, 1940.
- 21 Wall-paintings in one of the Kosei tombs at Sammyoli, Korea. The Green Dragon of the East and the Black Tortoise of the North. Photos O.S.
- 22 Engraved illustrations of Confucian paragons of filial piety on the stone wall of a small shrine. Dated 529. Museums of Fine Arts, Boston. Pls. 22, 23. Photos Courtesy Boston Museum.
- 23 Two Officials with their female servants. Engravings on the back wall of the small shrine in the Boston Museum. Photo as above.
- 24 and 25. Rubbing of Engraved Designs on a Sarcophagus in the Nelson Gallery of Art, Kansas City, Mo. They illustrate how Wang Ling saved his brother from the bandits, and how Ts'ai Shun saved the coffin with his dead mother from the fire in the house. Courtesy of Mr Laurence Sickman.
- 26 Engraved Design on a Sarcophagus in the Nelson Gallery of Art. It illustrates an episode from the story of the filial grandson Yüan Ku. Pls. 26-28. Photos Courtesy Nelson Gallery of Art.
- 27 Engraved Design on a Sarcophagus in the Nelson Gallery of Art. It illustrates how Shun escaped from the well and his marriage to the two daughters of the Emperor Yao.
- 28 Engraved Design on a Sarcophagus in the Nelson Gallery of Art. It illustrates the story about the filial youth Tung Yung, who is shown tilling the ground and then meeting the Spinning Maid.
- 29 Śakyamuni Buddha accompanied by Bodhisattvas and Apsaras. Wall-painting of the Northern Wei period in Cave 249 at Ch'ien-fo tung. Tun-huang. Photo Union of Chinese Artists, Peking.
- 30 Buddha teaching, accompanied by Bodhisattvas. Wall-painting of the Northern Wei period in Cave 251 at Ch'ien-fo tung. Photo Mrs. Irene Vincent.
- 31 Demons and Spirits of thunder and wind. Portion of the ceiling in Cave 249 at Ch'ien-fo tung. Northern Wei period. Colour-photograph by Prof. Millard Rogers.
- 31A Mythological paintings in the ceiling of Cave 249 at Ch'ien-fo tung. Tun-huang. Northern Wei period. Photo Union of Chinese Artists, Peking.
- 32 Śakyamuni Buddha. Coloured clay statue surrounded by painted aureols in Cave 249 at Ch'ien-fo tung. Northern Wei period. Photo Mrs. Irene Vincent. The ceiling of the same cave on Add. Pl. 31A.
- 33 Illustrations to the Ruru Jātaka, referring to Buddha's incarnation as a Golden Gazelle. Copies after wall-paintings in Cave 257 at Ch'ien-fo tung. Northern Wei period. Six more sections of the wall-paintings in this case are reproduced from original photographs on Add. Pls. 34A, B, C, D. Photos Union of Chinese Artists, Peking.
- 34 Illustrations to the Ruru Jātaka, Upper picture after an original photograph; the lower one after copy of a wall-painting in Cave 257 at Ch'ien-fo tung. Northern Wei period. Pls. 34A, B, C, D. Photos Union of Chinese Artists, Peking.
- 34A Thousand Buddhas and Mythological Figures. Wall-paintings in Cave 257 at Ch'ien-fo tung. Northern Wei period.
- 34B Illustrations to Jātaka Stories. Wall-paintings in Cave 257 at Ch'ien-fo tung. Northern Wei period.
- 34C Illustrations to Jātaka Stories. Wall-paintings in Cave 257 at Ch'ien-fo tung. Northern Wei period.
- 34D Illustration representing a Man who is being Tonsured before the Buddha. Wall-painting in Cave 257 at Ch'ien-fo tung. Northern Wei period.
- 35 Illustrations to the story of Mahasattva and the Starving Tigress. Wall-painting in Cave 428 at Ch'ien-fo tung. Western Wei period. After Pelliot, *Les Grottes de Touen Huang*.
- 36 Illustrations to the stories about the Five Hundred Robbers, etc. Copies of wall-paintings in Cave 285 (dated 538-539) at Ch'ien-fo tung. After Tun-huang *pi-hua chi*.
- 37 Illustrations to the stories about the Five Hundred Robbers. Copies of wall-paintings in Cave 285 at Ch'ien-fo tung. Same as preceding plate.
- 38 Parts of the ceiling and of a wall-painting representing Śakyamuni Buddha enthroned between Bodhisattvas. Copies of paintings in Cave 285 at Ch'ien-fo tung. Photo Union of Chinese Artists, Peking.
- 39 Cortège of Donors and Musicians. Hunter on horse-back shooting a dragon. Copies of wall-paintings in Caves 390 and 285, the former of the Sui period. Ch'ien-fo tung. After Tun-huang *pi-hua chi*.

- 40 Copies of wall-paintings illustrating Prince Siddhārta's Birth. His First Three Steps, the Simultaneous Births in the animal kingdom, etc. in Cave 290 at Ch'ien-fo tung. Sui period. Same as preceding plate.
- 41 Portion of wall-painting (copied) referring to the story of Prince Suddhana. Cave 419 at Ch'ien-fo tung. Sui period. Same as preceding plate.
- 42 Śakyamuni stepping out of a cave. Copy by Ch'ên Yung-chih probably after Wei-ch'ih I-sêng. Museum of Fine Arts, Boston. Photo Courtesy of the Boston Museum.
- 43 A Queen and Court-ladies assembled around a new-born Child. Kneeling musicians. Two sections of an early picture probably after Wei-ch'ih I-sêng. Berenson collection, Settignano. Private photograph.
- 44 A Scene of Grief in the tent of a Chieftain. Kneeling Musicians and Dancers. Two sections of a Sung copy possibly after Wei-ch'ih I-sêng. Stoclet collection, Brussels. After a colour reproduction executed 1925.
- 45 A Woman holding a Child in her arms and some servants. Detail of preceding picture.
- 46 Resting Musicians and exhausted Dancers. Detail of the preceding picture.
- 47 Lokapāla Vaiśravaṇa enthroned. Musician and Dancer below. Probably after Wei-ch'ih I-sêng. Left picture in the Palace Museum collection, attributed to Wu Tao-tzū; the other in the Freer Gallery, executed later.
- 48 Musicians and Dancers riding on a White Elephant. Painting on hide on a plectrum guard of a Biwa. Shōsō-in, Nara.
- 49 A Hunting Parry. Mounted Men Chasing Tigers. Painting on hide on a plectrum guard of a Biwa. Shōsō-in, Nara.
- 50 Amitābha Buddha enthroned between Avalokiteśvara and Mahāsthāmaprāpta. Horyūji, Nara. Pls. 50-54. Photos Benridō, Japan.
- 51 Bhaiṣaguru, the Buddha of Healing, enthroned between four Bodhisattvas, four Lokapālas and two Monks. Horyūji.
- 52 Śakyamuni Buddha enthroned between two Bodhisattvas, four Monks and two Guardians. Horyūji.
- 53 The Head of Avalokiteśvara from the painting reproduced on Pl. 50. Horyūji.
- 54 The Head and Hands of Amitābha from the painting reproduced on Pl. 50. Horyūji.
- 55 Bodhisattva seated on a Lotus flower and two heads from the Bhaiṣaguru group. Horyūji.
- 56 The Western Paradise of Amitābha. Copy after a wall-painting of the T'ang period in Cave 172 at Ch'ien-fo tung. Tun-huang. Photo Union of Chinese Artists (after a copy).
- 57 Śakyamuni's Paradise. Wall-painting of the T'ang period in Cave 217 at Ch'ien-fo tung. Tun-huang. Photo Mrs Irene Vincent.
- 57A Bhaiṣaguru's Paradise. Painting on the North Wall in Cave 217 at Ch'ien-fo-tung. Early T'ang period. Photo Union of Chinese Artists, Peking.
- 58 Bhaiṣaguru's Paradise. Right half of the painting on the North Wall of Cave 217. The complete picture is shown in its present state on Add. Pl. 57A and a corresponding portion on Add. Pl. 58A. After Pelliot, *Les Grottes de Touen Huang*.
- 58A The upper right corner of the Paradise picture reproduced in the preceding plate. Photo Union of Chinese Artists, Peking.
- 59 Illustrations to a so-called Fa-hua Sūtra, depicting Avalokiteśvara as Protector against Calamities. South Wall of Cave 217, at Ch'ien-fo tung. Early T'ang period. Cf. Add. Pls. 59A and 60A. After Pelliot, *Les Grottes de Touen Huang*.
- 59A Illustrations to a Sūtra depicting Avalokiteśvara as Protector against Calamities. South wall of Cave 217, at Ch'ien-fo tung. Early T'ang period. Cf. Pl. 59. Photo Union of Chinese Artists, Peking.
- 60 Figure scenes in Landscapes. Illustrations to a Fa-hua Sūtra. Wall-paintings in Cave 217 at Ch'ien-fo tung. From Pelliot, *Les Grottes de Touen Huang*.
- 60A A Two-storied Temple Pavilion and Guardian Monks. Part of a wall-painting in Cave 217 at Ch'ien-fo tung. Photo Union of Chinese Artists, Peking.
- 61 The Fight for Buddha's Relics before the City of Kushinagara. Wall-painting in Cave 217 at Ch'ien-fo tung. From Pelliot, *Les Grottes de Touen Huang*.

- 62 Sections of Decorative Landscapes. Copies of wall-paintings of the T'ang period; the upper in Cave 194, the lower in Cave 172 at Ch'ien-fo tung. Pls. 62, 63. From *Tun-huang pi-hua chi*.
- 63 Seascapes with Sailing Vessels. Copies of wall-paintings of the T'ang period in Cave 323 at Ch'ien-fo tung.
- 64 Bodhisattva Mañjuśrī seated on a raised platform at the disputation with Vimalakīrti. Numerous auditors. A lately discovered wall-painting in Cave 220, dated 642. A copy of the principal auditors reproduced on Add. Pl. 64A. Two other sections of wall-paintings in the same cave reproduced on Add. Pls. 64B and 64C. Photo Union of Chinese Artists.
- 64A Civil Officials assisting at the Disputation of Mañjuśrī and Vimalakīrti. Copy of a wall-painting in Cave 220 at Ch'ien-fo tung. Cf. Pls. 64, 64A-64C. Photos same as preceding plate.
- 64B Dancing Girls. Portion of a Paradise picture in Cave 220, dated 642, at Ch'ien-fo tung.
- 64C Bodhisattvas. Portion of a Paradise picture in Cave 220, dated 642, at Ch'ien-fo tung.
- 65 The Disputation of Mañjuśrī and Vimalakīrti. Auditors gathering below, celestial beings above. Copy of wall-painting in Cave 335 at Ch'ien-fo tung. End of seventh century. From *Tun-huang pi-hua chi*.
- 66 Festival Procession of Chang I-chao, Governor of Tun-huang, and of his wife Lady Sung. Copies of wall-paintings from the end of the T'ang period in Cave 156 at Ch'ien-fo tung. Further sections of these paintings are reproduced on Add. Pl. 66A and B. Photos Union of Chinese Artists, Peking.
- 66A A Pilgrim. Painting on the North Wall of the so-called Sūtra Cave at Ch'ien-fo tung. Later T'ang period. Photos same as preceding plate.
- 66B Two sections of the Festival Procession of Governor Chang I-chao's wife. Copies of wall-paintings in Cave 156 at Ch'ien-fo tung. Late T'ang period. Cf. Pl. 66.
- 67 Amitābha Buddha on a Lotus throne surrounded by Bodhisattvas and bhikṣus. Painting on silk from Ch'ien-fo tung. Tun-huang. British Museum. Photo Courtesy British Museum.
- 68 Prince Siddhārtha taking leave of his horse Kanthaka and his groom Chandaka. Painting on silk from Ch'ien-fo tung. Tun-huang. British Museum. Pls. 68-70. Private photos.
- 69 The so-called Simultaneous Births in the Animal Kingdom. Paintings on silk from Ch'ien-fo tung. Tun-huang. British Museum.
- 70 The Search for Prince Siddhārtha after he left his home. Painting on silk from Ch'ien-fo tung. Tun-huang. British Museum.
A Civil Official and his Squire on horseback. Painting on paper. Pelliot Collection. Musée Guimet.
- 71 Tejaprabhā Buddha as Subduer of the Five Planets. Painting on silk from Ch'ien-fo tung. Tun-huang. Dated 897. British Museum. Photo Courtesy British Museum.
- 72 Yen Li-pên's scroll of the Thirteen Emperors. Museum of Fine Arts, Boston. Photo Courtesy of the Boston Museum.
- 73 The Emperor Hsüan-ti of the Ch'ên dynasty. From the preceding scroll. Pls. 73-75. Photos same as preceding plate.
- 74 The Emperor Wên-ti of the Ch'ên dynasty. From the preceding scroll.
- 75 The Emperor Wu-ti of Northern Chou dynasty. From the preceding scroll.
- 76 Two copies after pictures by Yen Li-pên. Above: The Tribute Bearers from Western Countries. Formerly National Museum, Peking. Below: Scholars of the Northern Ch'î dynasty Collating Classical Texts. Museum of Fine Arts, Boston. Above: Photo Peking 1928. Below: Photo Courtesy Boston Museum.
- 77 Detail from the picture: Scholars of Northern Ch'î Collating Classical Texts. Photos Courtesy Boston Museum.
- 78 Detail from the picture: Scholars of Northern Ch'î collating Classical Texts.
- 79 Spring Landscape with Travellers on a Broad River. Painting in T'ang style; attributed to Chan Tzu-ch'ien. Hui-hua kuan, Peking. Photos Union of Chinese Artists, Peking.
- 80 Spring Landscape with Travellers. The other half of the preceding picture.
- 81 Li Chao-tao, attributed to, The Ch'ü River, *Ku-kung*, vol. XVII.

- 82 Li Chao-tao, attributed to, Travellers Resting in a Mountain Glade. *Ku-kung*, vol. XXXVI.
- 83 Follower of Li Chao-tao, The Emperor Ming-huang's Journey to Shu. Former National Museum, Peking. Private photo Peking, 1928.
- 84 Anonymous painter of the T'ang period, Autumn Landscape with Colourful Trees on the River Shores. Former National Museum, Peking. Private photo, 1928.
- 85 Attributed to Yang Shêng, Snow over the Mountains along a River. Palace Museum Collection. After a collotype reproduction.
- 86 After Wu Tao-tzu, Human Sinners before the Judge of the Dead. Jungkung Collection, Chicago. Below: The scroll known as *T'ien-wang sung-tzu*. Abe Collection, Ōsaka Museum.
- 87 After Wu Tao-tzu. Part of the scroll *T'ien-wang sung-tzu*. Abe Collection, Ōsaka Museum.
- 88 Po Hsing, A Spirit of the Hêng Mountain. Stone engraving on the terrace of Tung-yüeh miao at Ch'ü-yang. After a design by Wu Tao-tzu.
- 89 Attributed to Lu Lêng-chia, Ariats and Worshippers. Two leaves from an album. Tai-ho tien, Peking. From *I-shu ch'uan-i'ung*, Vol. V.
- 90 Wang Wei, attributed to, The old Scholar Fu Shêng with a copy of the *Shu ching*. Abe Collection, Ōsaka Museum. Photo Japan.
- 91 Stone engravings after two sections of Wang Wei's *Wang-ch'uan* scroll.
- 92 Two sections of an early version of Wang Wei's scroll known as Clearing after Snowfall on the Mountain along the River. Ogawa Collection, Kyōto. Private photos, 1934.
- 93 A section of the same scroll as reproduced in the preceding plate. Ogawa Collection, Kyōto.
- 94 A section of a later version of the Wang Wei scroll known as Clearing after Snowfall on the Mountains along the River. Formerly Lo Chên-yü Collection, Tientsin. Private photos.
- 95 Another section of the later version of the same scroll as reproduced in the preceding plate.
- 96 Section of the same Wang Wei scroll as reproduced in the preceding plate. Cf. Pl. 93.
- 97 River-landscape with a Boat in Winter. Large album-leaf. Attributed to Wang Wei. Formerly Manchu Household Collection. Photo Peking, 1928.
- 98 Follower of Wang Wei, Mountain landscape in Snow. Palace Museum Collection. Ku-kung photo, 1928.
- 99 Han Kan, One of the Emperor Ming-huan's Horses. Sir Percival David Collection, London. Pls. 99, 100. Photos Hartung, Peking, 1928.
- 100 Han Kan, Fore-part of the horse reproduced in the preceding plate.
- 101 Han Kan, attributed to, A Central Asian Groom with Two Imperial Horses. Album-leaf. Manchu Household Collection. Ku-kung collotype.
- 102 Attributed to Han Huang, Four Scholars in a Garden Collating Old Writings. Portion of a scroll. Hui-hua kuan, Peking. Ku-kung collotype.
- 103 Attributed to Ch'ên Hung, Two Officials; from a scroll of Four Civil and Four Military Officials. Nelson Gallery, Kansas City. Courtesy Nelson Gallery of Art.
- 104 Attributed to Tai Sung, Fighting Water Buffaloes. Album-leaf. Former National Museum, Peking. Ku-kung photo.
- 105 Chang Hsüan, Ladies Preparing Silk. Two portions of a scroll copied by the Emperor Hui-tsung. Museum of Fine Arts, Boston. Pls. 105, 106. Courtesy Boston Museum.
- 106 Three figures from Chang Hsüan's scroll Ladies Preparing Silk.
- 107 Attributed to Chang Hsüan, An Empress Returning from a Journey. C. T. Loo's Successor, New York. Photo Frank Caro.
- 108 Attributed to Chou Fang, Palace Ladies and their servants in various occupations. Two sections of a scroll. Hui-hua kuan, Peking. From *I-shu ch'uan-i'ung*, Vol. IV.
- 109 Attributed to Chou Fang, Ladies Playing Double Sixes. Freer Gallery, Washington. Courtesy Freer Gallery of Art.
- 110 Attributed to Chou Fang, Ladies Making Music in a Garden. Nelson Gallery, Kansas City. Courtesy Nelson Gallery of Art.
- 111 A Lady Standing under a Tree Holding some Fruits. Drawing on a screen of the eighth century. Shōsōin, Nara. Photo Japan.
- 112 Drawing of a Young Woman. Presented to Sven Hedin at Turfan in 1896. Ethnographical Museum, Stockholm. Museum photo.

- 113 Li Chên, Portrait of the Priest Amoghavajra. Toji, Kyôto. Photo Japan.
- 114 Kuan-hsiu, One of the Arhats. Possibly self-portrait of the painter with his inscription. Imperial Household, Tokyo. Pls. 114, 115. Photos Japan.
- 115 Kuan-hsiu, One of the Arhats. Imperial Household, Tokyo.
- 116 Follower of Kuan-hsiu, One of the Arhats. Muto Collection, Ôsaka. From the Catalogue of the Collection.
- 117 After Wang Kuan, Bodhisattva Mañjuśrî and Bodhisattva Samantabhadra. National Museum, Stockholm. Museum photo.
- 118 Shih K'o, attributed to, Two Patriarchs with their Minds in Harmony. Shôhoji, Kyôto. Photo Japan.
- 119 After Wu Tsung-yüan, The Fine Heavenly Rulers with their Retinues in Procession. Sections of a wood-cut reproduction. Wood-cut reproduction.
- 120 and 121. Ku Hung-chung, The Night Revels of Han Hsi-tsai. Handscroll. Hui-hua kuan, Peking. 120-123. Photos Hongkong 1931.
- 122 Two sections from the handscroll illustrating the Night Revels of Han Hsi-tsai. Hui-hua kuan, Peking.
- 123 Two sections from the handscroll illustrating the Night Revels of Han Hsi-tsai. Hui-hua kuan, Peking.
- 124 Sun Wei, attributed to, Two sections of a handscroll representing the Four Grey-heads at the beginning of the Han period. Art Museum, Shanghai. After a scroll reproduction 1954.
- 125 Sun Wei, attributed to, One of the Four Grey-heads from the preceding picture. Art Museum, Shanghai.
- 126 After Chou Wên-chü, A Concert at Court. Two sections of a handscroll. The Art Institute, Chicago. 126-128. Courtesy Art Institute of Chicago.
- 127 After Chou Wên-chü, The Imperial Audience at the Concert; detail from the preceding plate. The Art Institute, Chicago.
- 128 After Chou Wên-chü, The Ladies Orchestra at the Court Concert. The Art Institute, Chicago.
- 129 Chou Wên-chü, attributed to, Resting from Embroidery Work. Two parts of a handscroll. J. D. Chên Collection, Hongkong. Private photo.
- 130 Chou Wên-chü, A Boy Resting on a Couch among Rose Mallows on a Garden Terrace. Courtesy Museum of Fine Arts, Boston.
- 131 After Chou Wên-chü, Court-ladies adjusting their Coiffures. Courtesy Fogg Museum, Cambridge, Mass.
- 132 Manner of Chou Wên-chü, An Empress and Music-making Court-ladies at a Banquet. *Ku-kung shu-hua chi*, vol. VII.
- 133 Wang Ch'i-han, attributed to, A Lady on a Terrace by a Lotus-pond and Children Playing in the Garden. Courtesy Museum of Fine Arts, Boston.
- 134 Huang Ch'üan, Studies of Birds and Insects, Hui-hua kuan, Peking. Photo Union of Chinese Artists, Peking.
- 135 Hu Kuei, attributed to, A Mongol Hunter Tying his Quarry on his Horse. Courtesy Museum of Fine Arts, Boston.
- 136 Huang Ch'üan, attributed to, Fowl and Birds by a Willow Pool. Ada S. Small Collection. Yale University, New Haven, Conn. Japanese photos.
- 137 Huang Chü-ts'ai, attributed to, Geese by a Pool. *Ku-kung shu-hua chi*, vol. XXXIII.
- 138 Hsü Hsi, attributed to, A Pheasant among Blossoming Magnolias and Mutan Flowers. Ku-kung Collection. Old photo.
- 139 Chao Ch'ang, A Branch of White Jasmine. Sugahara Collection, Kamakura. From Kokka, No. 241.
- 140 Chao Ch'ang, attributed to, A Branch of Blossoming Wild Apple. Marquis Asano Collection, Tokyo.
- 141 Chao Ch'ang, attributed to, Flowers on New Year's Day. Ku-kung Collection photo.
- 142 Anonymous Painter, A Herd of Deer in an Autumn Forest. Ku-kung Collection photo.
- 143 Anonymous Painter, Detail of the picture, Deer among Red-leafed maples. Ku-kung Collection photo.
- 144 After Ching Hao, The K'uang-lu Mountain. Ku-kung Collection print.
- 145 Kuan T'ung, attributed to, The Ford of a Mountain-Stream. *Ku-kung shu-hua chi*, vol. VIII. Ku-kung photo.
- 146 Kuan T'ung, attributed to, A Temple in a Mountain Gorge above a River Ford. Saitô Collection. Japanese photo.
- 147 After Kuo Chung-shu, The Summer Palace of the Emperor Ming-huang. Abe Collection, Ôsaka Museum. After Sôraikan.

- 148 Li Ch'êng, attributed to, Old Pine-trees on Snowy Rocks, A Fisherman in a Boat. *Ku-kung shu-hua chi*, vol. XXXI.
- 149 After Li Ch'êng, Reading the Memorial Stele, Abe Collection, Ōsaka Museum, After Sōraikan.
- 150 Li Ch'êng, attributed to, Tall Cedar-trees on a River-bank. *Ku-kung shu-hua chi*, vol. XXXVII.
- 151 Li Ch'êng, attributed to, A Temple on a Clear Day in the Mountains, Courtesy Nelson Gallery, Kansas City.
- 152 Li Ch'êng, attributed to, Travellers among Snowy Hills, (Only lower part of the picture.) Courtesy of Fine Arts, Boston.
- 153 Fan K'uan, attributed to, Scholars' Pavilions in the Cloudy Mountains by a stream. *Ku-kung shu-hua chi*, vol. IV.
- 154 Fan K'uan, Travellers among Mountains and Streams. Ku-kung photo.
- 155 After Fan K'uan, Men with Donkeys Arriving at a Ford at the Foot of Steep Mountains. Ku-kung photo.
- 156 Fan K'uan, attributed to, A Temple in a Gully between Snowy Mountains. *Ku-kung shu-hua chi*, vol. X.
- 157 Fan K'uan, River-shore in Snow; a Wanderer in the Mist, Courtesy Museum of Fine Arts, Boston.
- 158 Hsü Tao-ning, Fishing in the Mountain Stream, Courtesy Nelson Gallery, Kansas City.
- 159 Hsü Tao-ning, in his manner, Bare Hills and leafless Trees by a River, Yurinkan, Kyōto, Japanese photo.
- 160 Tung Yüan, River-landscape, known as *Lung-su chiao-min t'u*, Ku-kung Collection.
- 161 After Tung Yüan, Pavilions on the Mountains of the Immortals. Ku-kung Collection.
- 162 After Tung Yüan, attributed to, Snow on the Mountains along a River, Saitō Collection. After the Saitō Catalogue.
- 163 Tung Yüan, A Section of the Hsiao-Hsiang picture, Hui-hua kuan, Peking. Private photo 1951.
- 164 and 165. Tung Yüan, The Hsiao-Hsiang picture. Hui-hua kuan, Peking. Private photo 1951.
- 166 Tung Yüan, A Section of the Hsiao-Hsiang picture. Hui-hua kuan, Peking. Private photo 1951.
- 167 Anonymous Painter, 12th century. Section of the scroll: A Clear Day in a Valley. Courtesy Museum of Fine Arts, Boston.
- 168 Chü-jan, A Winding Path between High Mountains in Autumn. Ku-kung photo.
- 169 Chü-jan, attributed to, Wooded Mountains and Cottages by an Inlet of Water. Saitō Collection. From the Saitō Catalogue.
- 170 Chü-jan, attributed to, River-scenery and Humpy Mountains. Sections of a handscroll. J. D. Chên Collection, Hongkong. Private photo 1951.
- 171 Yen Wên-kuei, Towering Mountains along a River. Ku-kung Collection photo.
- 172 and 173. Kuo Hsi, Clearing Autumn Skies over Mountains and Valleys. Part of a handscroll. Courtesy Freer Gallery, Washington.
- 174 Kuo Hsi, attributed to, Old Cedar-trees on Snow-covered Mountains. Ku-kung Collection photo.
- 175 Kuo Hsi, Early Spring in the Mountains. Ku-kung Collection photo.
- 176 After Kuo Hsi, A Village among Lofty Mountains. Ku-kung Collection photo.
- 177 Su Tung-p'o, Part of a Letter to his Friend Mêng-tê. Ku-kung Collection photo.
- 178 Su Tung-p'o, Part of a Letter, dated 1090. Ku-kung Collection.
- 179 Huan T'ing-chien, Part of a Poem. Ku-kung Collection.
- 180 Su Tung-p'o, attributed to, An Old Tree and Bamboo-shoots Growing by a Stone. Inscriptions by Mi Fei and Lin Liang-tso. Anonymous collection. From a scroll reproduction.
- 181 Huang T'ing-chien, Part of a poem called The Pavilion among the Pines, written in 1102. Ku-kung Collection.
- 182 Wên Tung, attributed to, A Large Branch of Bamboo. Ku-kung Collection photo.
- 183 Wên Tung, attributed to, A Small Branch of Bamboo. An Album-leaf. Ku-kung Collection.
- 184 Wên Tung, attributed to, Autumn in the River Valley. Parts of a handscroll. Courtesy Metropolitan Museum.
- 185 Mi Fei, Part of an Essay; Calligraphic specimen. Ku-kung Collection.
- 186 Mi Fei, attributed to, Spring Mountains and Pine-trees. A large Album-leaf. Ku-kung print.
- 187 After Mi Fei, Thick Mist along River and Mountains. Parts of a handscroll. Former National Museum, Peking. Private photo 1928.

- 188 Mi Fei, attributed to, Grassy Hills and Leafy Trees in Mist. Courtesy Freer Gallery, Washington.
- 189 Mi Yu-jên, attributed to, Cloudy Mountain Ridge along a River. Dated 1130. Courtesy Cleveland Museum of Art.
- 190 Mi Yu-jên, attributed to, Mountains Rising through the Clouds. Inscription in the manner of the painter *Shên Chou Tu Kuan*, vol.9.
- 191 Li Lung-mien, attributed to, Two Western Horses with their Grooms. Parts of a handscroll. Formerly Private Collection, Tokyo. Japanese photos.
- 192 Li Lung-mien, attributed to, Two Western Horses with their Grooms. Parts of a handscroll. Formerly Private Collection, Tokyo. Japanese photos.
- 193 Li Lung-mien, *Mu-fang t'u*, Horses Brought out to Pasture. Section of a handscroll. According to an inscription, painted by Li Lung-mien after an original by Wei Yen of the T'ang period. *Hui-hua kuan*, Peking. Photo Union of Chinese Artists, Peking.
- 194 Li Lung-mien, *Chi-jang t'u* (Beating the Ground). Peasants Dancing. Three sections of a handscroll. Former National Museum, Peking. Private photo 1928.
- 195 After Li Lung-mien, The Dwelling on the Mountains of the Sleeping Dragon. Three sections of a handscroll. Former National Museum, Peking. Private photo 1928.
- 196 Li Lung-mien, attributed to, Immortals and Fairies in an Imaginary Landscape. Two sections of a handscroll. Courtesy Freer Gallery of Art.
- 197 Li Lung-mien, attributed to, Immortals and Fairies in an Imaginary Landscape. Section of same scroll as in preceding plate. Courtesy Freer Gallery of Art.
- 198 After Li Lung-mien, Illustrations to The Nine Songs of Ch'ü Yüan. Two sections of a handscroll. Ku-kung Collection. After a Ku-kung scroll reproduction.
- 199 Li Lung-mien, attributed to, Vimalakirti. National Museum, Tokyo. Japanese photo.
- 200 Ch'iao Chung-ch'ang, attributed to, Families Moving their Residence. Two sections of a handscroll. Courtesy Freer Gallery of Art.
- 201 Follower of Li Lung-mien, Views of an Imperial Summer Palace. Section of a handscroll. Courtesy Freer Gallery of Art.
- 202 Anonymous Painter, early twelfth century. One of the Five Old Men of Sui-yang. Courtesy Freer Gallery of Art.
- 203 Ho Ch'ung, attributed to, A Young Lady in White. Courtesy Freer Gallery of Art.
- 204 Chang Tun-li, attributed to, Illustrations to the Nine Songs of Ch'ü Yüan. Two sections of a handscroll. Courtesy Museum of Fine Arts, Boston.
- 205 Anonymous Painter, end of twelfth century. A Lohan and a Civil Official. The Art Academy, Tokyo. Japanese photo.
- 206 Chou Chi-ch'ang. A Lohan Seated in Meditation in a Cave, while some of his companions stand in prayer on the encircling clouds. Dated 1178. Courtesy Museum of Fine Arts, Boston.
- 207 Chou Chi-ch'ang, Lohans demonstrating the Mysterious Power of their Sūtras before Taoist Heretics. Courtesy Museum of Fine Arts, Boston.
- 208 Lu Hsin-chung, The Fourteenth Lohan in Contemplation by a Lotus-pond. Courtesy Museum of Fine Arts, Boston.
- 209 Chang Ssü-kung, attributed to, Portrait of Pu-k'ung Chin-kang. Kozanji, Kyōto. After Kokka magazine.
- 210 Anonymous Painter, Portrait of the Ch'an Master Wu-chung (1175-1249). Tōfukuji, Kyōto. Japanese photo.
- 211 Anonymous Painter, The Thousand-armed Kuan-yin. Ehoji, Gifu, Japan. Japanese photo.
- 212 Anonymous Painter, An Illustration to the Vimalakirti Sūtra. Painted with gold and silver on purple silk. Dated 1118. Bahr Collection. Courtesy Metropolitan Museum.
- 213 Ts'ui Po, attributed to, A Heron and tall Bamboos in Strong Wind. *Ku-kung shu-hua chi*, vol. XXXI.
- 214 Ts'ui Po, attributed to, Two Magpies in an Old Tree Mocking at a Hare below. *Ku-kung shu-hua chi*, vol. VIII.
- 215 Anonymous Painter. Two Mandarin Ducks under a Flowering Plant. Courtesy Freer Gallery of Art.
- 216 Wu Yüan-chi, attributed to, A White Long-necked Goose Floating on the Water with Goslings on her Back. Miss A. O'Brien, St. Paul, Minn. Private photo.
- 217 I Yüan-chi, The Hundred Gibbons. Part of a handscroll. Abe Collection, Ōsaka Museum. After Sōraikan.

- 218 I Yüan-chi, Two Monkeys Snatching Young Herons from their Nest. Former Manchu Household Collection. After Ch'ing Kung-ts'ang.
- 219 I Yüan-chi, attributed to, Two Monkeys in a Wu-t'ung Tree. The upper part of the picture. National Museum, Stockholm. Museum photo.
- 220 Ma Fên, attributed to, The Hundred Wild Geese. Two sections of a handscroll. Courtesy Honolulu Academy of Arts.
- 221 Liu Ching, A Large Crab Eating the Grain of a Drooping Plant. Album-leaf. Former Manchu Household Collection. After Ch'ing Kung-ts'ang.
- 222 Wang Shên (Chin-ch'ing), attributed to, Fishermen's Village in Snow. Section of a handscroll. Kuan Mien-chün Collection, Shanghai.
- 223 Wang Shên, attributed to, Fishermen's Village in Snow. Section of the same handscroll. Kuan Mien-chün Collection, Shanghai. From: *I-shu ch'üan-t'ung*.
- 224 Anonymous Painter in Sung tradition, A Mountain Brook and Creviced Rocks. *Ku-kung shu-hua chi*, vol. XI.
- 225 Chao Ling-jang, River Landscape in Mist with Geese and Flocking Crows. T. Hara Collection, Yokohama. Japanese photo.
- 226 Chao Ling-jang, River scenery with Floating Mist. Signed and dated 1100. Former Manchu Household Collection. Japanese photo.
- 227 Chao Ling-jang, A Pavilion under Willow-trees by a River. Courtesy Museum of Fine Arts, Boston.
- 228 Li An-chung, Cottages in a Misty Grove in Autumn. Signed and dated 1117. W. Hochstadter Collection, New York. Private photo.
- 229 Li An-chung, An Eagle Chasing a Pheasant. Courtesy Fuller Art Museum, Seattle.
- 230 Emperor Hui-tsung, attributed to, A Pheasant on the Branch of a Blossoming Shrub. Inscription by the Emperor. Hui-hua kuan, Peking. From: *I-shu ch'üan-t'ung*.
- 231 Emperor Hui-tsung, attributed to, A White Parakeet on the Branch of a Plum-tree. Album leaf. Formerly Manchu Household Collection. After Ch'ing Kung-ts'ang.
- 232 and 233: Emperor Hui-tsung(?), A White Heron, two Ducks and some Water-plants at a Lake-shore. Handscroll. Ku-kung scroll reproduction.
- 234 Emperor Hui-tsung, Two Small Birds in a Blossoming Wax-tree (*Ligustrum lucidum*) and two Lilies below. Inscription by the Emperor. Ku-kung photo.
- 235 Emperor Hui-tsung, attributed to, Two sections of a scroll representing Small Birds on Branches of Blossoming Trees. Ink-painting. Private Collection, Hongkong. Private photos 1954.
- 236 Emperor Hui-tsung, attributed to, Two more Sections of the same scroll as reproduced in the preceding plate. Private Collection, Hongkong. Private photos.
- 237 Emperor Hui-tsung, A Dove on the Branch of a Blossoming Peach-tree. Inscription by the Emperor dated 1107. Album leaf. Marquis Inouye, Tokyo. Japanese photo.
- 238 Above. Emperor Hui-tsung, attributed to, A Quail and a Flowering Narcissus Plant. Marquis Asano's Collection, Odawara. From Kokka magazine. Below. A Five-coloured Parakeet on the Branch of a Blossoming Apricot-tree. Poem and colophon written by the Emperor. Courtesy Museum of Fine Arts, Boston.
- 239 Emperor Hui-tsung, attributed to, The Five-coloured Parakeet on the Branch of a Blossoming Apricot-tree; one half of the handscroll reproduced in the preceding plate. Courtesy Museum of Fine Arts, Boston.
- 240 Emperor Hui-tsung (?), Mountains Rising through the Mist along the River-shore. Ku-kung Collection photo.
- 241 Academic Painter at the end of the Northern Sung period. Landscape representing "Autumn". Painted with ink and some colour. Konchi-in, Kyōto. Japanese photo.
- 242 Academic Painter at the end of the Northern Sung period. Landscape representing "Winter". Painted with ink and some colour. Konchi-in, Kyōto. Japanese photo.
- 243 Academic Painter at the end of the Northern Sung period. Landscape with Rainstorm representing "Summer". Painted with ink and some colour. Kuonji, Yamashiro. Japanese photo.
- 244 Li Ti, A Pigeon among Flowering Plants at the Foot of a Tree. Painting in colour. *Ku-kung shu-hua chi*, vol. XXXI.

- 245 Li Ti, Two White Hibiscus Flowers. Album-leaf. Signed and dated 1197. National Museum, Tokyo. Japanese photo.
- 246 Mao Sung (?), A Monkey Seated on the Ground. Painted with ink and colour on silk. Manju-in, Kyōto. Japanese photo.
- 247 Li T'ang, Pine-trees in a Rocky Valley by a Turbulent Stream. Signed and dated 1124. Ku-kung photo.
- 248 Li T'ang(?), A Waterfall in a Gully among Large Leafy Trees in Autumn. (Attributed to Fan K'uan.) Ku-kung photo.
- 249 Li T'ang, Two Men at the Foot of a Steep Precipice Looking at a Waterfall. Koto-in, Daitokuji, Kyōto. Japanese photo.
- 250 Li T'ang, Mountain Landscape with Winding Stream and Knotty Old Trees. Forming a pair with the preceding picture. Koto-in, Daitokuji, Kyōto. Japanese photo.
- 251 Li T'ang, The Virtuous Brothers Po I and Shu Ch'i in the Wilderness Picking Herbs. Handscroll. Formerly Ho Kuan-wu Collection, Hongkong.
- 252 Li T'ang(?), A Man on a Water-buffalo Returning from a Village Feast. Album-leaf. Courtesy Museum of Fine Arts, Boston.
- 253 Li Ti, A Man Carrying a Rabbit on a Pole over his Shoulder and Leading his Buffalo over a Snowy Field. Album-leaf. Photo Yamato Bunka-kan, Ōsaka.
- 254 Li Ti, A Man Riding on a Water-buffalo over a Snowy Field Carrying a Pheasant on a Stick. Album-leaf forming a pair with the preceding picture. Photo Yamato Bunka-kan, Ōsaka.
- 255 Anonymous painter of the twelfth century. A Small Herd-boy Returning with a Buffalo from the Field. Fan-shaped painting. Courtesy Fuller Art Museum, Seattle.
- 256 Unknown painter at the end of the twelfth century. Two sections of a scroll representing Water-buffaloes on Spring Pasture. Courtesy Detroit Institute of Arts.
- 257 Chiang Ts'an, A section of a handscroll called "Massed Verdure of Wooded Peaks". Courtesy Nelson Gallery of Art, Kansas City.
- 258 Chiang Ts'an, Another section of the same scroll as reproduced in the preceding plate. Courtesy Nelson Gallery of Art, Kansas City.
- 259 Chiang Ts'an(?), Wooded Mountains and a Ravine in Mist. Fan-shaped painting. Courtesy Museum of Fine Arts, Boston.
- 260 Hsiao Chao(?), Two sections of a handscroll known as *Dwellings in the Mountains*. Signed and dated 1134. Private Collection, China. Japanese photo.
- 261 Hsiao Chao(?), Two sections of a handscroll, representing Tiger Hill in Soochow. Private Collection, China. Japanese photo.
- 262 Chu Jui, attributed to, Part of a handscroll illustrating Su Tung-p'o's poem "The Red Cliff". Ku-kung scroll reproduction.
- 263 Chu Jui, attributed to, Another section of the same handscroll as reproduced in the preceding plate.
- 264 Yen Tz'ü-p'ing, Landscape with Buildings and Figures known as "The Four Contentments". Ku-kung photo.
- 265 Yen Tz'ü-p'ing, Cottages under Pine-trees on a Rocky Promontory. Courtesy Freer Gallery.
- 266 Wang Ch'ü-ch'eng, attributed to, A Lady and a Youth on a Terrace Looking at a Parakeet. Courtesy Museum of Fine Arts, Boston.
- 267 Su Han-ch'ên, A Sweetmeat Vendor. Probably fragment of a larger composition. Formerly in the Charles B. Hoyt Collection, Cambridge, Mass. Private photo.
- 268 Su Han-ch'ên, Children Playing with Toys on a Garden Terrace. Ku-kung photo.
- 269 Su Han-ch'ên, Two Small Children in a Garden Playing with Crickets. Ku-kung photo.
- 270 Su Han-ch'ên, A Lady at her Dressing-table on a Garden Terrace in Spring. Courtesy Museum of Fine Arts, Boston.
- 271 Chao Po-ch'ü, Rocky Mountains along a River in Autumn. A section of a large handscroll painted with colours on silk. Hui-hua kuan, Peking. Photo Union of Chinese Artists, Peking.
- 272 A Two-storied Pavilion of an Imperial Summer Palace, with Numerous Persons Assembled in the Court. *Ku-kung shu-hua chi*, vol. III.
- 273 Chao Po-ch'ü, attributed to, Two sections of a handscroll representing the Entry of the First Han Emperor into Kuan-chung. Courtesy Museum of Fine Arts, Boston.
- 274 Chao Po-ch'ü, another section of the scroll reproduced on the preceding plate.

- 275 Ma Ho-chih, section of a handscroll illustrating the Odes of P'ei in the Hsiao Ya section of the *Shih-ching*. Courtesy Museum of Fine Arts, Boston.
- 276 Ma Ho-chih, another section of the handscroll illustrating the Odes of P'ei in the Hsiao Ya section of the *Shih-ching*. Courtesy Museum of Fine Arts, Boston.
- 277 Ma Ho-chih, another section of the handscroll illustrating the Odes of P'ei in the Hsiao Ya section of the *Shih-ching*. Courtesy Museum of Fine Arts, Boston.
- 278 Ma Ho-chih, another section of the handscroll illustrating the Odes of P'ei in the Hsiao Ya section of the *Shih-ching*. Courtesy Museum of Fine Arts, Boston.
- 279 Ma Ho-chih, attributed to, sections of a handscroll illustrating the Odes of Pin in the *Shih-ching*. C. T. Loo's Successor, New York. Private photo.
- 280 Ma Ho-chih, attributed to, further sections of the scroll reproduced on the preceding plate.
- 281 Ma Kung-hsien, The Hermit Yao-shan talking to Li Ao on a Terrace under a Pine-tree. Nanzen-ji, Kyōto, Japanese photograph.
- 282 Ma K'uei, Temple Buildings by a Lake at the foot of Cloudy Mountains. Courtesy Museum of Fine Arts, Boston.
- 283 Ma K'uei, A Man and Boy in a Boat on a Still Lake. Formerly Magoshi Collection. Japanese photo.
- 284 Ma Yüan, A Moonlight Night; Scholar seated by a Cliff under a Projecting Pine. Hakone Museum. Japanese photo.
- 285 Ma Yüan, attributed to, Rain over a Clump of Trees on a Rocky Shore; a Man with an Umbrella on the Road. Seikadō (Iwasaki Collection). Japanese photo.
- 286 Ma Yüan, Mountains and Tall Pines by a Cottage in Snow. Ku-kung photo.
- 287 Ma Yüan, two sections of a handscroll representing the Four Old Recluses in the Shang Mountains at the beginning of the Han period. Courtesy Cincinnati Art Museum.
- 288 Ma Yüan, Ducks playing in the Water below Overhanging Blossoming Plum-trees. Album-leaf. Hui-hua kuan, Peking. Photo Union of Chinese Artists, Peking.
- 289 Ma Yüan, Early Spring: Bare Willows and Distant Mountains. Courtesy Museum of Fine Arts, Boston.
- 290 Ma Yüan, An Angler on a Wintry Lake. Short handscroll. National Museum, Tokyo. Japanese photo.
- 291 Ma Yüan, A Man viewing the Clouds from a Palace Terrace. Album-leaf. Courtesy Museum of Fine Arts, Boston.
- 292 Ma Lin, Ling-chao Nü standing in the Snow. Album-leaf. Courtesy Museum of Fine Arts, Boston.
- 293 Ma Lin, A Nobleman on a Stag viewing Autumn Foliage by a Lake. Album-leaf. Courtesy Museum of Fine Arts, Boston.
- 294 Ma Lin, Evening Landscape, Swallows soaring over a Bay. Nezu Collection, Tokyo. Japanese photo.
- 295 Follower of Ma Yüan, A Man lying in a Boat; a few Reeds along the Shore. Album-leaf. Courtesy Museum of Fine Arts, Boston.
- 296 Lou Kuan, Sharp Snow-covered Peaks rising above an Inlet of Water; Travellers on the Road below. From the *Hikkōen* Album in the Nakamura Collection.
- 297 Hsia Kuei, A Man on a Donkey followed by his Servant, riding along a River-bank towards a Bamboo Grove. Asano Collection, Odawara. From Bijutsu Kenkyū.
- 298 Hsia Kuei, detail of the picture reproduced on the preceding plate.
- 299 Hsia Kuei, A Promontory with a Windswept Tree, and a Boat by the Shore. From *Hikkōen* Album in the Nakamura Collection, Tokyo.
- 300 Hsia Kuei, A Pavilion on a Rocky Promontory among Leafy Trees. From the *Hikkōen* Album in the Nakamura Collection, Tokyo.
- 301 Hsia Kuei, Rainstorm over a Pavilion among Trees on a River-bank. Formerly Kawasaki collection. The other picture representing a Man with a Staff walking along a Precipice under Pine-trees; probably by a follower. Fujita Collection, Ōsaka. From Sōgen Meigashū.
- 302 Hsia Kuei, attributed to, A Man seated under a Pine-tree looking over a Winding Stream. Fan-painting. Formerly Akaboshi Collection. From Tōyō Bijutsu Taikan.

- 303 Hsia Kuei, two sections of a handscroll known as the "Twelve River Views". Courtesy Nelson Gallery, Kansas City.
- 304 Hsia Kuei, one section of the scroll known as the "Twelve River Views". Courtesy Nelson Gallery, Kansas City.
- 305 Hsia Kuei, Far-extending Clear Views over Rivers and Mountains. Two sections of a scroll. Formerly National Museum, Peking. Private photo 1928.
- 306 Hsia Kuei, Far-extending Clear Views over Rivers and Mountains. Two sections of the same scroll. Formerly in the National Museum, Peking.
- 307 Hsia Kuei, Far-extending Clear Views over Rivers and Mountains. Two sections of the same scroll. Formerly in the National Museum, Peking.
- 308 Liu Sung-nien, Two Men and a Servant in a Pavilion, by the Shore of a Mountain Stream. Ku-kung photo.
- 309 Liu Sung-nien, attributed to, Five Scholars on a Garden Terrace examining Books and Writings. *Ku-kung shu-hua chi*, vol. XXXVIII.
- 310 Liu Sung-nien, A Cottage by a River in Autumn; Fishing-boats on the Water. Courtesy Museum of Fine Arts, Boston.
- 311 Ch'i Chung, A River View in Winter; A Man on Horseback crossing a Bridge. Courtesy Museum of Fine Arts, Boston.
- 312 Mou I, A section of the *Tao-i t'u* illustrating a poem by Hsieh Hui-lien (394-430), about ladies preparing clothes for their husbands who are away in the war. Dated 1240, Ku-kung Collection.
- 313 Li Sung, Four Men in a Boat on a stormy Sea. Courtesy Nelson Gallery, Kansas City.
- 314 Sung Ju-chih, attributed to, Young Sparrows in a Basket. Album-leaf. Asano Collection, Odawara. Japanese photo.
- 315 Ch'ên Chū-chung, Wên Chi preparing to return to China; a Scene in the Mongol Camp. *Ku-kung shu-hua chi*, vol. VI.
- 316 Ch'ên Chū-chung, in his manner, Section of a scroll illustrating several of the Eighteen Songs of Wên Chi, and referring to her sojourn in Mongolia. Courtesy Museum of Fine Arts, Boston.
- 317 Ch'ên Chū-chung, in his manner. Two more sections of the scroll reproduced on the preceding plate.
- 318 Ch'ên Chū-chung, in his manner, Another section of the same scroll, illustrating the return of Wên Chi from Mongolia to a Chinese city where she is greeted by her family.
- 319 Anonymous painter probably active under the Chin dynasty, Escort of a Chinese Woman and two Children by a Mongol Soldier. Album-leaf. Courtesy Museum of Fine Arts, Boston.
- 320 Wang T'ing-yün, Section of a Tree and some Bamboos. Short handscroll. Yurinkan (Fuji collection), Kyōto. Japanese photo.
- 321 Li Shan, attributed to, A Mountain Stream between rocky Banks; tall Pine-trees in the foreground. Courtesy Freer Gallery, Washington.
- 322 Ho Ch'eng, attributed to, A Man trying to catch a Horse. Inscription by the Emperor Hui-tsung. Dated 1107. Album-leaf. Courtesy Museum of Fine Arts, Boston.
- 323 Kung K'ai, Part of a scroll, representing Chung K'uei the Demon-queller and his Sister travelling in Sedan-chairs, followed by a Retinue of Devils. Courtesy Freer Gallery, Washington.
- 324 Kung K'ai, Parts of the scroll represented on the preceding plate: The Sister of Chung K'uei and his retinue of devils.
- 325 Liang K'ai, Śakyamuni leaving his Mountain Retreat. Formerly Count Sakai collection. From Sōgen Meigashū.
- 326 Liang K'ai, The Śakyamuni Figure, detail from the preceding plate.
- 327 Liang K'ai, Wang Hsi-chih writing on a Fan. Short scroll. Formerly Manchu Household collection. Peking photo.
- 328 Liang K'ai, The Sixth Ch'an Patriarch Hui-nēng cutting a Bamboo-pole. Courtesy National Museum, Tokyo.
- 329 Early Japanese copy after Liang K'ai, The Patriarch Hui-nēng tearing up a Sūtra Scroll. Forming a pair to the preceding picture. Private collection, Japan. Tōyō Bijutsu Taikan.
- 330 Liang K'ai, Ideal Portrait of the Poet Li T'ai-po. National Museum, Tokyo. Photo Mayuyama.
- 331 Liang K'ai, Li T'ai-po, Detail of the preceding picture.
- 332 Liang K'ai, Mountains in Snow; two Men on Horseback approaching a Pass. Courtesy National Museum, Tokyo.

- 333 Liang K'ai, Three old Trees on a River-bank in front of snowy Hills. Former Count Sakai collect. Courtesy Institute of Art Research, Tokyo.
- 334 Mu-ch'i, The Priest Chien-tzu playing with a Shrimp. Former Baron Masuda collection. Tōyō Bijutsu Taikan.
- 335 Mu-ch'i, An Arhat in Meditation encircled by a Snake. Seikadō (Iwasaki collection). From Kokka magazine.
- 336 Mu-ch'i, The White-robed Kuan-yin. Daitoku-ji, Kyōto. 336-339. Courtesy Institute of Art Research.
- 337 Mu-ch'i, A Crane in a Bamboo Grove. Daitoku-ji, Kyōto.
- 338 Mu-ch'i, A Monkey with her Baby on a Pine-branch. Daitoku-ji, Kyoto.
- 339 Mu-ch'i, Detail from the preceding plate.
- 340, 341. Mu-ch'i. *Above*: Sunset over a Fishing-village. Nezu collection, Tokyo. *Below*: Night Rain over Hsiao-Hsiang. Baron Masuda collection. Two sections of a scroll representing the Eight Famous Views of Hsiao-Hsiang (see also pl.349). Photo Courtesy Institute of Art Research.
- 342 Mu-ch'i, The Tiger. Forming a pair with "The Dragon" (not reproduced). Daitoku-ji, Kyōto. Kokka magazine.
- 343 Mu-ch'i, A Bull-headed Shrike on a Pine-trunk. Count Matsudaira collection, Tokyo. Sōgen Meigashū.
- 344 Mu-ch'i, attributed to, Two Sparrows on a bare Branch. Nezu collection, Tokyo.
- 345 Mu-ch'i, A detail of the picture "Returning Sails off a Distant Coast" (one section of the Eight Views of Hsiao-Hsiang). Count Matsudaira collection, Tokyo. Bijutsu Kenkyū.
- 346 Ying Yü-chien. *Above*: Harvest Moon over Tung-ling Lake. Commission for Preservation of Cultural Property, Tokyo. *Below*: Mountain Village in clearing Mist. Two of the Eight Famous Views of Hsiao and Hsiang. Yoshikawa collection. Sōgen Meigashū and Kokka magazine 498.
- 347 Jo-fen (also known as Yü-chien), View of Lu-shan in Mist. Fragmentary portion of a handscroll. Tokugawa Museum, Nagoya. Sōgen Meigashū.
- 348, 349. Mu-ch'i. *Above*: The Autumn Moon over Tung-ling Lake. Section of the smaller Hsiao-Hsiang scroll. Tokugawa Museum, Nagoya. *Below*: Wild Geese Alighting. Section of the larger Hsiao-Hsiang scroll. Formerly Matsudaira, now R. Ishino collection. Courtesy Institute of Art Research, Tokyo.
- 350 Yin-t'o-lo, Han-shan and Shih-tē. Portion of a scroll depicting Ch'an subjects. Asano collection, Odawara. Kokka magazine 419.
- 351 Li Ch'ieh, The Monk Feng-kan. One of a pair, the other representing Pu-tai. Myōshin-ji, Kyōto. Sōgen Meigashū.
- 352 Yin-t'o-lo, one of two pictures representing Han-shan and Shih-tē. Mayeyama collection, Tokyo. Sōgen Meigashū.
- 353 Yin-t'o-lo, Pu-tai and a Devotee. Another portion of the scroll represented on pl.350. Nezu collection, Tokyo.
- 354 P'u-kuang, A Lo-han. From an Album of nineteen leaves. Seikadō (Iwasaki collection). Private photo.
- 355 Chang Fang-ju, Two pictures: I. Buffalo grazing and Boy fishing. II. Boy riding home on a Buffalo. Formerly Baron Dan collection. Tokyo. Sōgen Meigashū.
- 356, 357. Ch'ên Jung, A section from the large scroll: Nine Dragons Appearing through Clouds and Waves. Dated 1244. Courtesy Museum of Fine Arts, Boston.
- 358 Ch'ên Jung, Two further sections from the scroll reproduced on pls.356, 357.
- 359 Chên Jung, Two further sections from the scroll reproduced on pls.356-358.
- 360 Ch'ên Jung, attributed to, Five Dragons Inter-twined. Courtesy Nelson Gallery, Kansas City.
- 361 *Above*: Chao K'o-hsiung, Fish at play. Album-leaf. Courtesy Metropolitan Museum, New York. *Below*: Liu Ts'ai, Swimming Fish and Fallen Blossoms. Hui-hua kuan, Peking.
- 362 *Above*: Chêng Su-hsiao, Two Epidendron Plants. Signed and dated 1306. Freer Gallery, Washington. *Below*: Chao Mêng-chien, Narcissi. Courtesy Freer Gallery, Washington.
- 363 Chao Mêng-chien, section of a handscroll representing Narcissi. Formerly Manchu Household collection. Peking photo.
- 364, 365. Tsou Fu-lei, The Breath of Spring. A Branch of an Old Blossoming Plum-tree. Followed by a poem from the master dated 1360, and other writings. Courtesy Freer Gallery, Washington.

- 366 Wang(?) Yen-sou, Two sections of a scroll, Branches of a Blossoming Plum-tree. Freer Gallery of Art, Washington.
- 367 Wang(?) Yen-sou, last section of the scroll reproduced on pl. 366.
- 368 Jih-kuan (also known as Tzū-wên), A Branch of Climbing Vine. Signed and dated 1231. Marquis Inouye collection. Japanese photo.
- 369 Yü Ch'ing-yen (or Yü Tzū-ming) from P'i-ling, Lotus Flowers with Mandarin Ducks. Chion-in, Kyōto. Japanese photo.
- 370 Yü Ch'ing-yen (or Yü Tzū-ming) from P'i-ling, Lotus Flowers with white Herons. Chion-in, Kyōto. Japanese photo.
- 371 Anonymous painter, probably 14th century, Lotus Flowers. One of a pair in Hompoji, Kyōto. Japanese photo.
- 372 Anonymous painter, probably end of 14th century, Tree Peonies and small Birds. One of a pair of Flower paintings in Koto-in, Daitoku-ji, Kyōto. Japanese photograph.

ADDENDUM AND CORRIGENDA

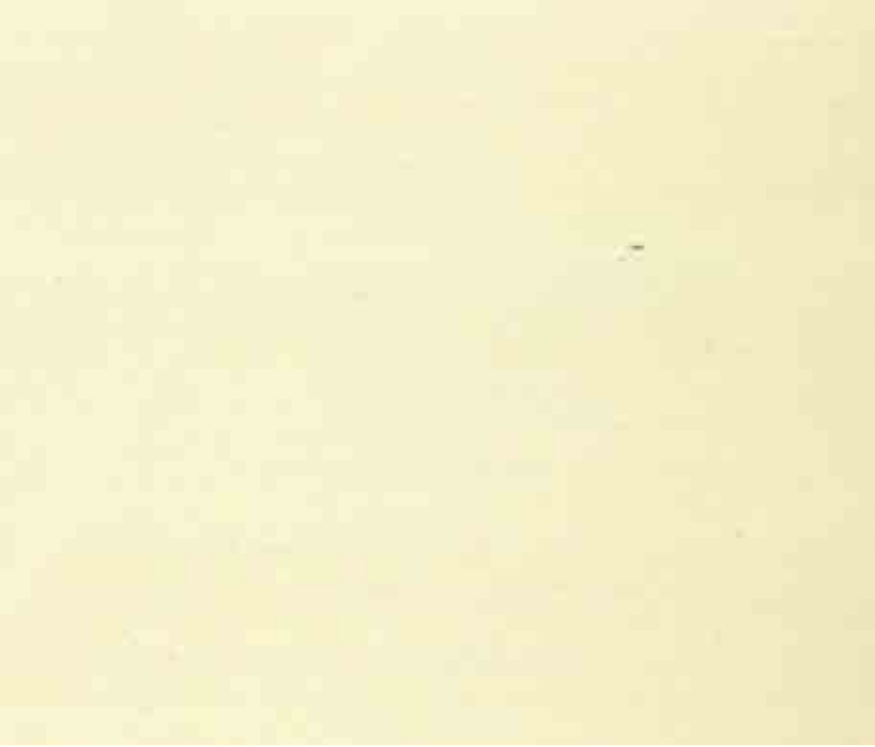
A certain number of photographs which were received from the Union of Chinese Artists in Peking too late for proper insertion in the regular chronological series of plates, have been reproduced, in part, as half-tone plates, inserted in the text volume, *i.e.* Figures 7-14, and in part as additional collotype plates, marked Add. Plate 9A, Add. Plate 31A, etc., forming together a set of sixteen plates which is placed at the very end of this volume.

Plate 144 For Ching Hao, The K'uang Lu Mountain.
Ku-kung Collection.

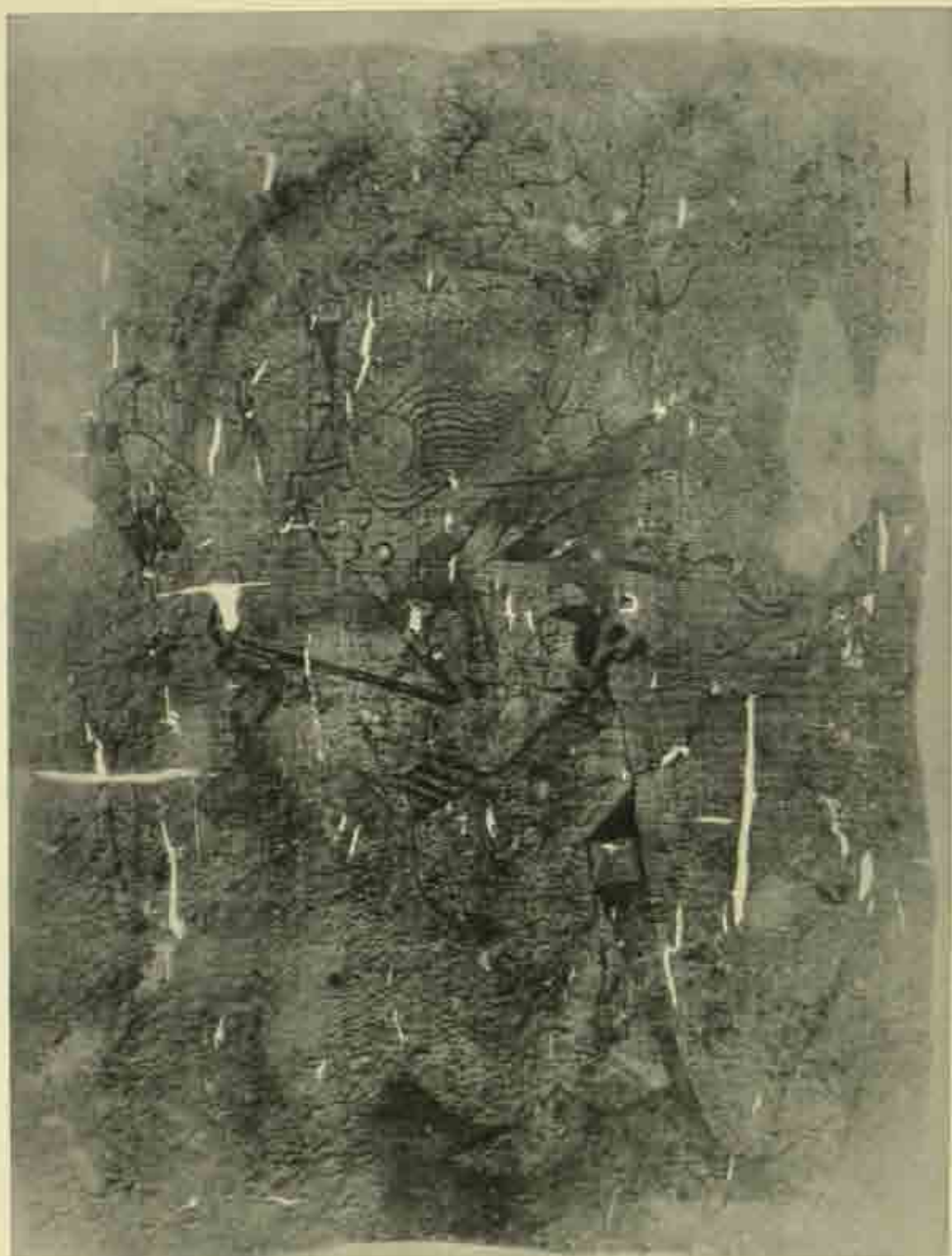
Read After Ching Hao, The K'uang-lu Mountain.
Ku-kung Collection.

Plate 160 For Tung Yüan, River-landscape, known as *Lung-su chiaomin t'u* (Festival for Evocating Rain. Ku-kung Collection.)
Lung su chiaomin t'a.

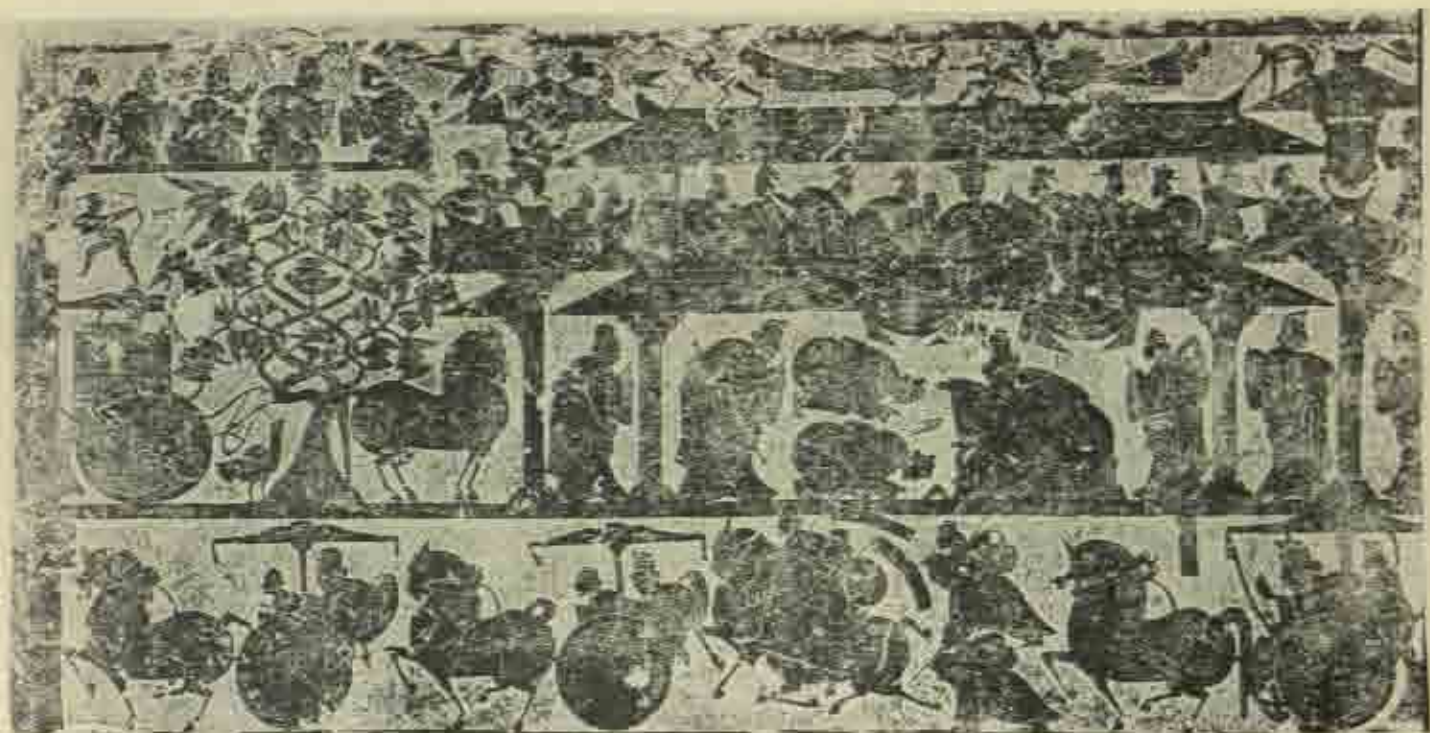
Read Tung Yüan, River-landscape, known as *Lung-su chiaomin t'u* (Festival for Evocating Rain). Ku-kung Collection.



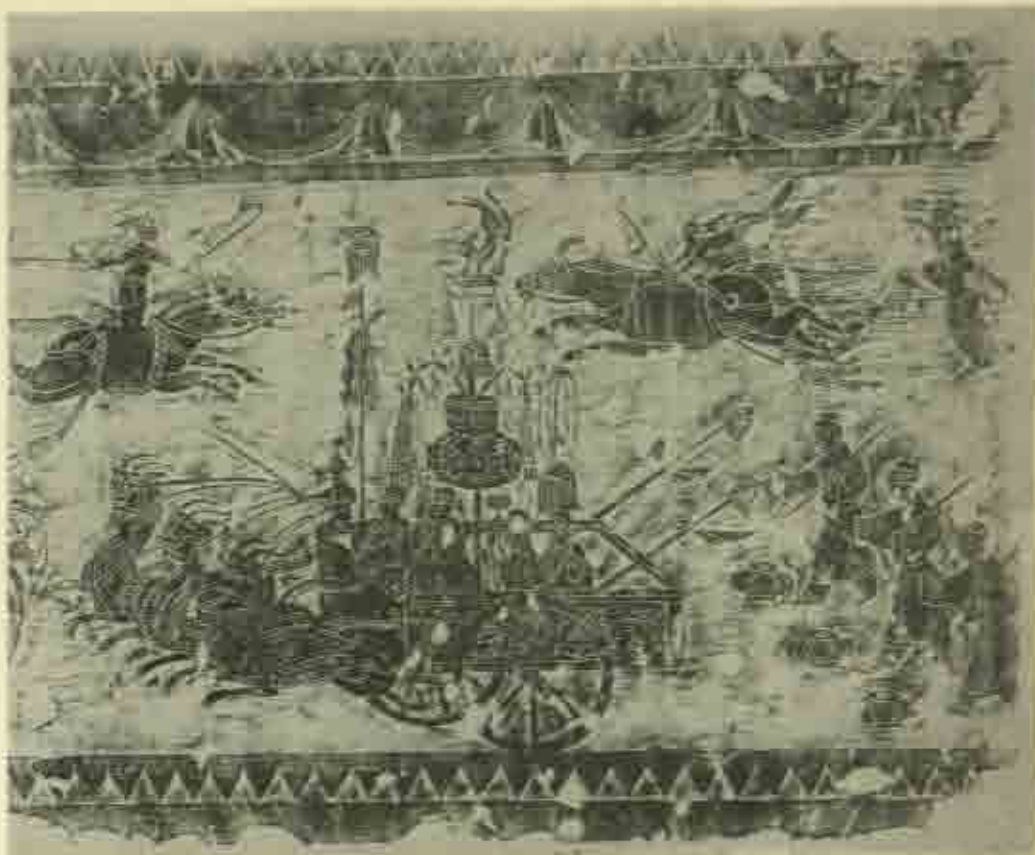
The Plates



A Noble Lady with a Phoenix and a Dragon. Painting executed with a fine brush on coarse silk, From a tomb of the fourth century at Ch'ang-sha, Hunan. Historical Museum, Peking.

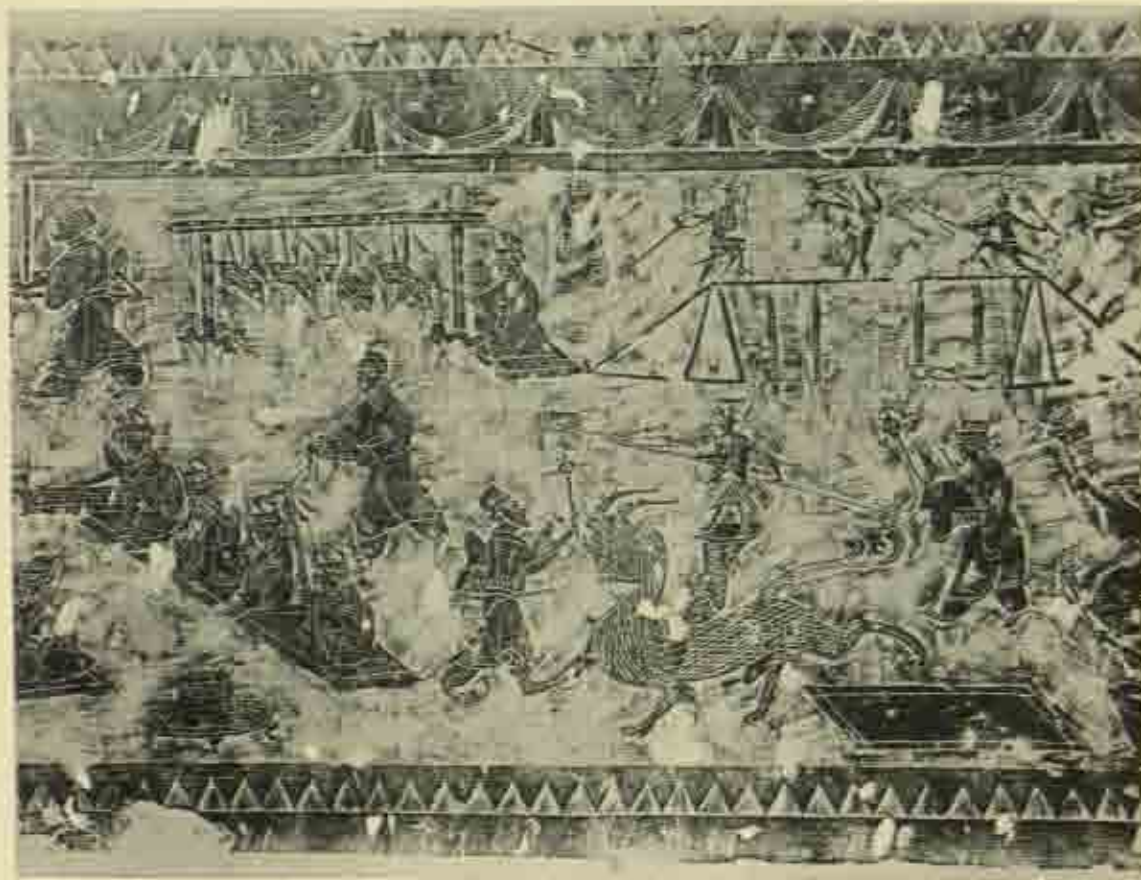
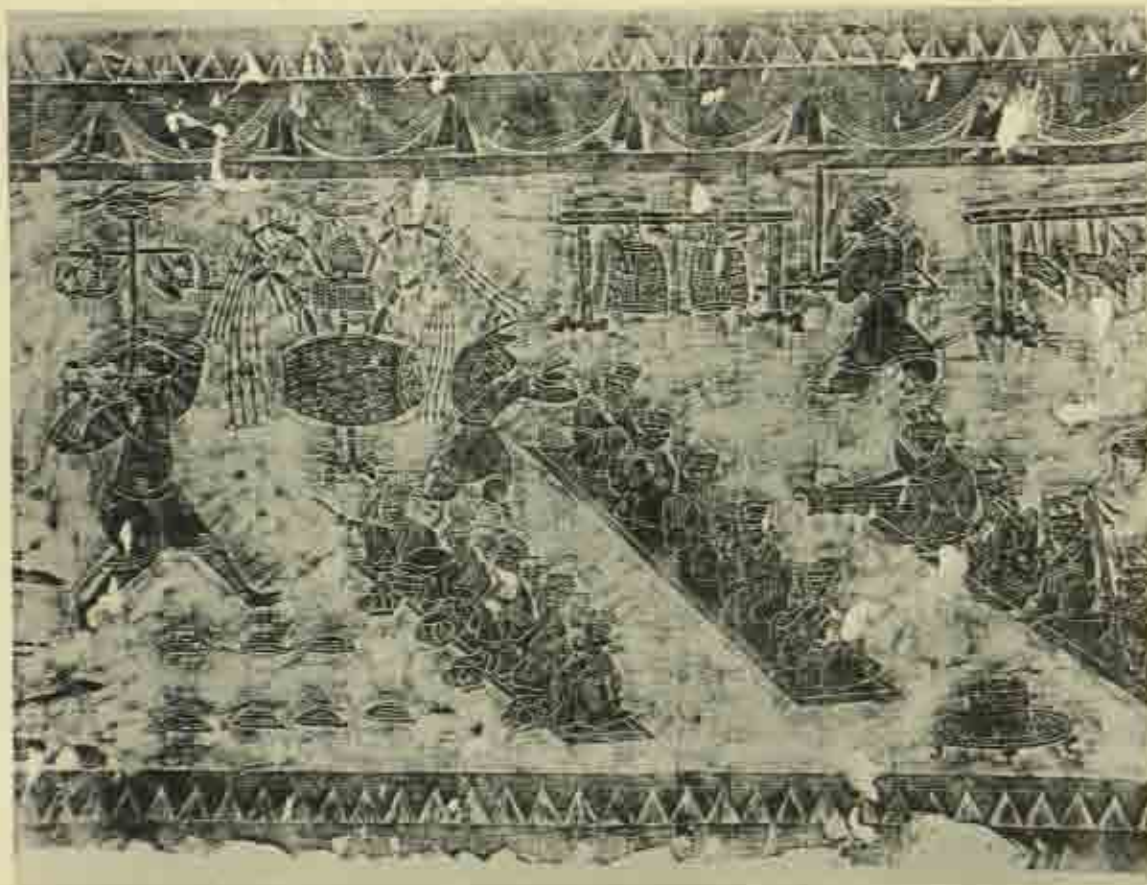


Two pictured slabs from the Wu shrine at Chia-hsiang, Shantung. 1. Guests arriving at a reception.
2. Spirits of wind and thunder playing in the air, herdsmen and hunters below.



Two pictured slabs from a tomb shrine at Yi-nan, Shantung. Acrobats, jugglers and figures in disguise.





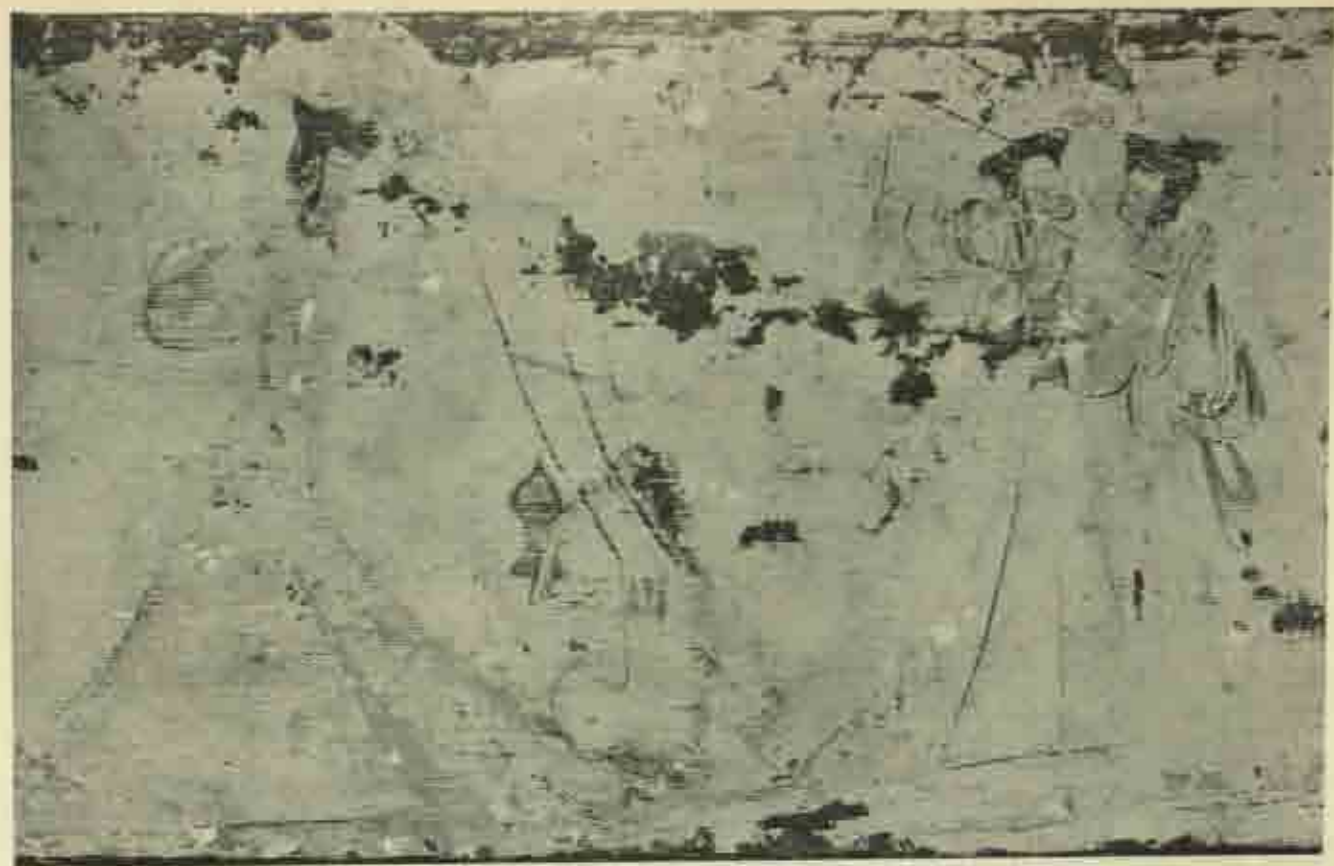
Two pictured slabs from a tomb shrine at Yi-nan, Shantung. Musicians and acrobats.
Plate 4



Copy of a wall-painting in the Pei-yuan tomb at Liao-yang, Manchuria.



Painted brick-slab from a tomb shrine. Museum of Fine Arts, Boston.



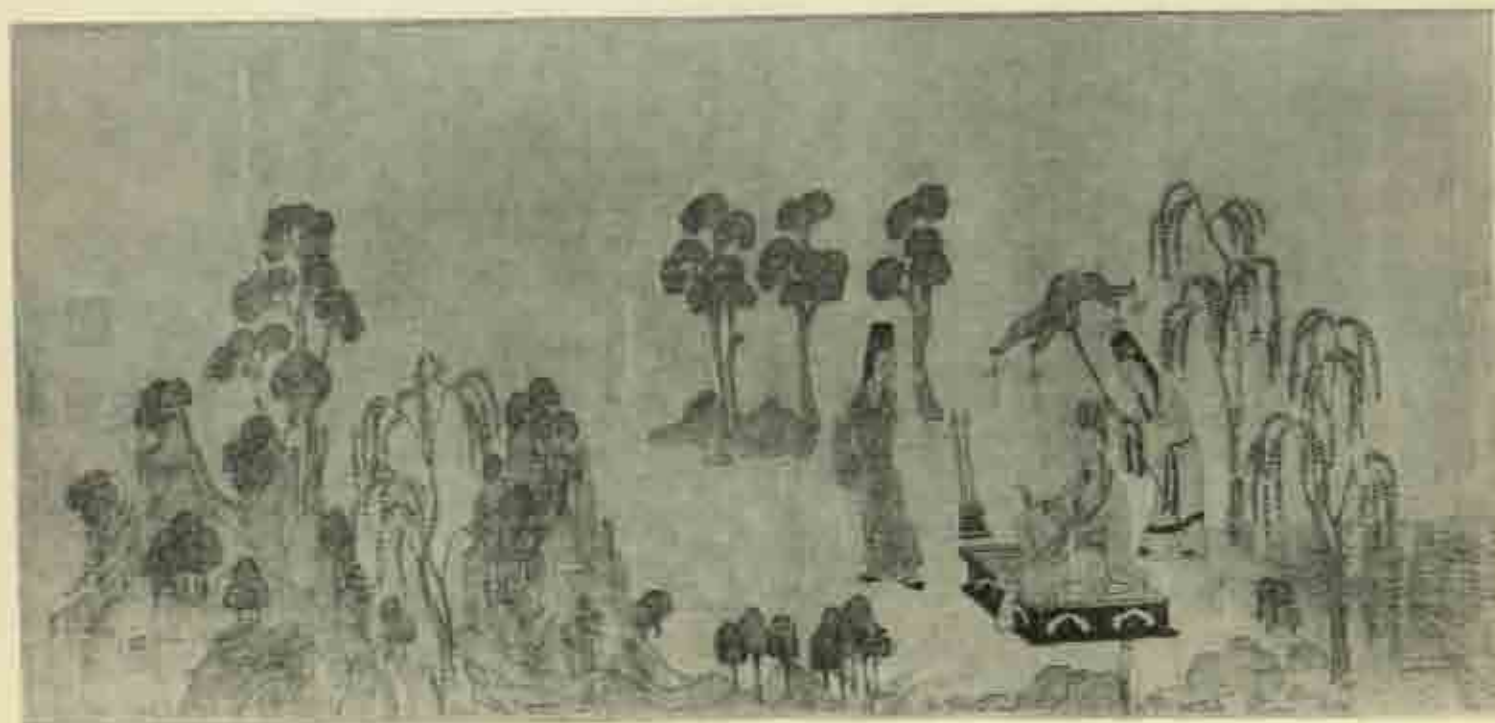
Painted brick-slabs from a tomb shrine. Young ladies adorning themselves with jewels. Museum of Fine Arts, Boston.



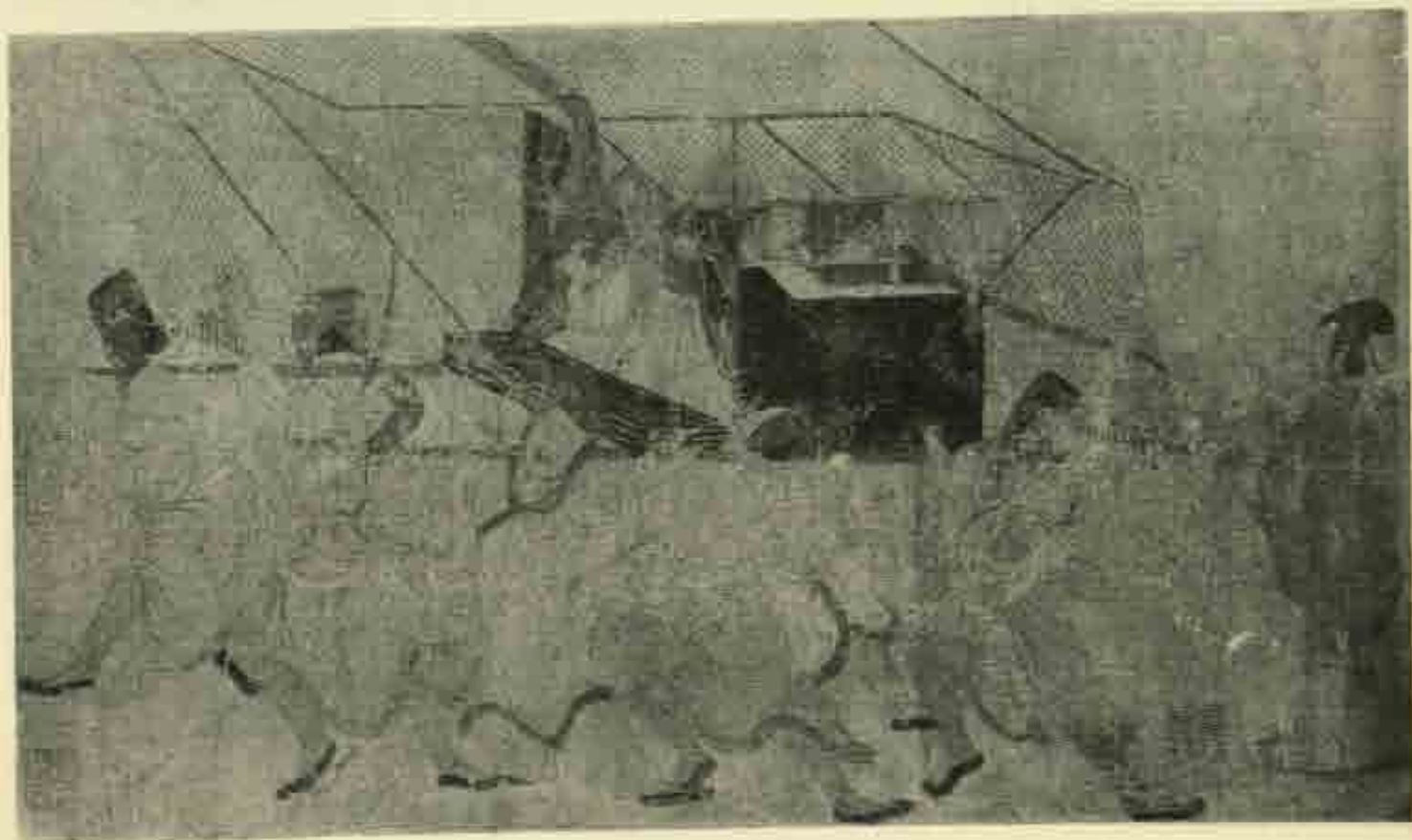
Three faces of the Painted Basket from a tomb at Lolung, Korea.



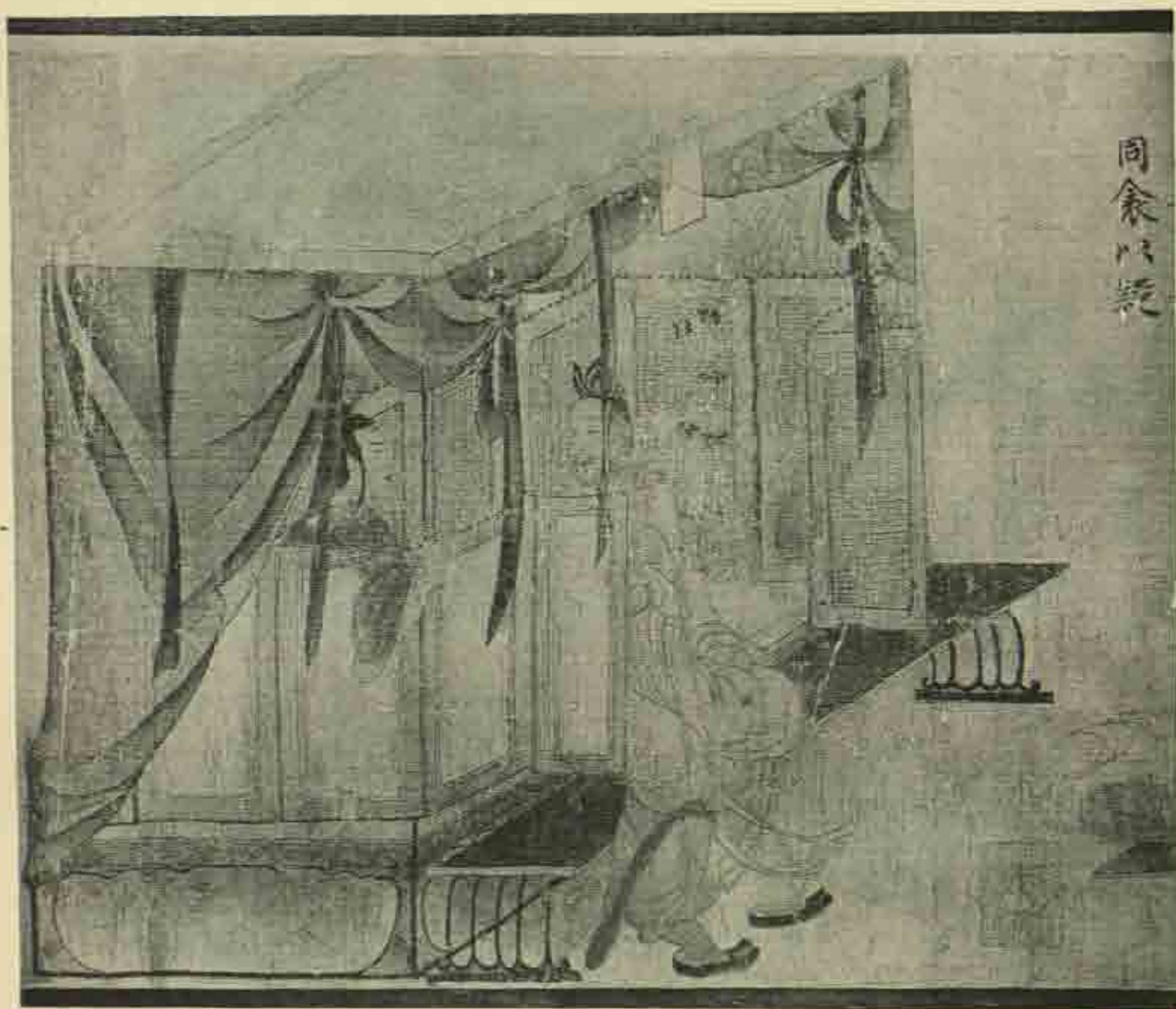
Sections from two Sung copies of Ku K'ai-chih's painting, *The Nymph of the Lo River*. The upper one in the Freer Gallery; the lower in Hui-lua kuan, Peking. Two more sections of the same scroll on Add. Pls. 9A and 9B.



Two sections of a Sung copy of Ku K'ai-chih's painting *The Nymph of the Lo River*, Freer Gallery.



Two sections of an early copy of Ku K'ai-chih's scroll-painting, *The Admonitions*. A Hunter in a Landscape; Lady Pan refusing to ride in the litter of the Emperor. British Museum.



Section of an early copy of Ku K'ai-chih's scroll-painting *The Admissions*; The Emperor seated by the Bed of a Court-lady.



Section of an early copy of Ku K'ai-chih's scroll-painting *The Admonitions*. Court-ladies adorning themselves before mirrors.



Section of an early copy of Ku K'ai-chih's scroll-painting *The Admonitions*. A Family-scene illustrating the words: "Let your heart be as a swarm of locusts and your race shall multiply".



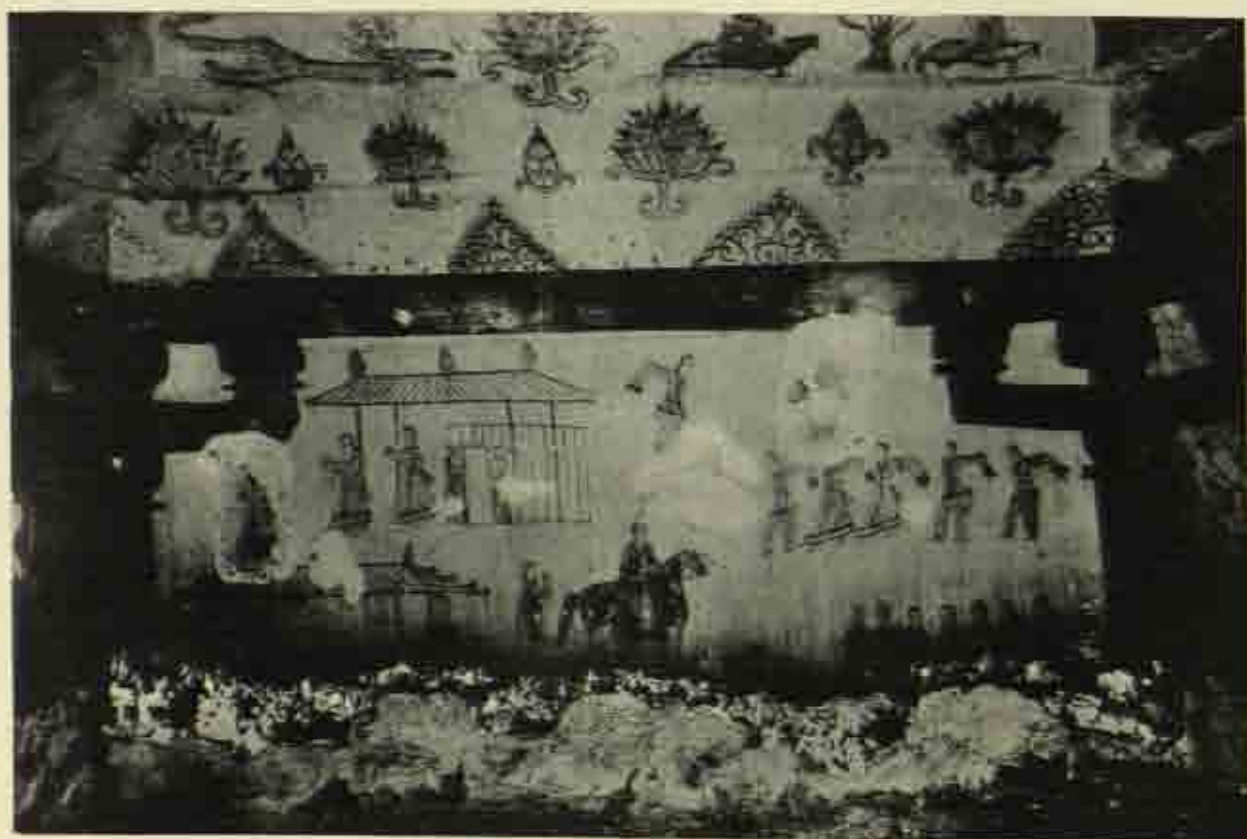
Section of an early copy of Ku K'ai-chih's scroll-painting *The Admonitions*. The Emperor speaking to a Court-lady:
"No one can endlessly please; affection can not be for one alone".



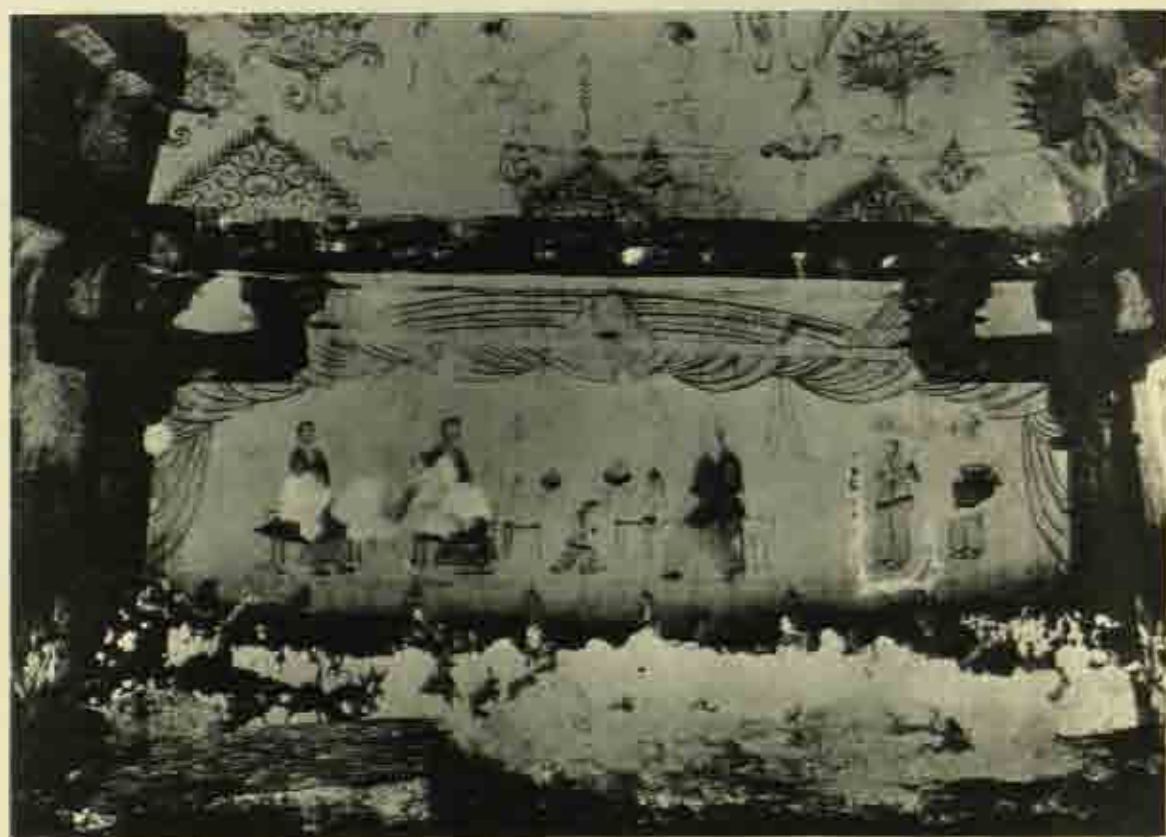
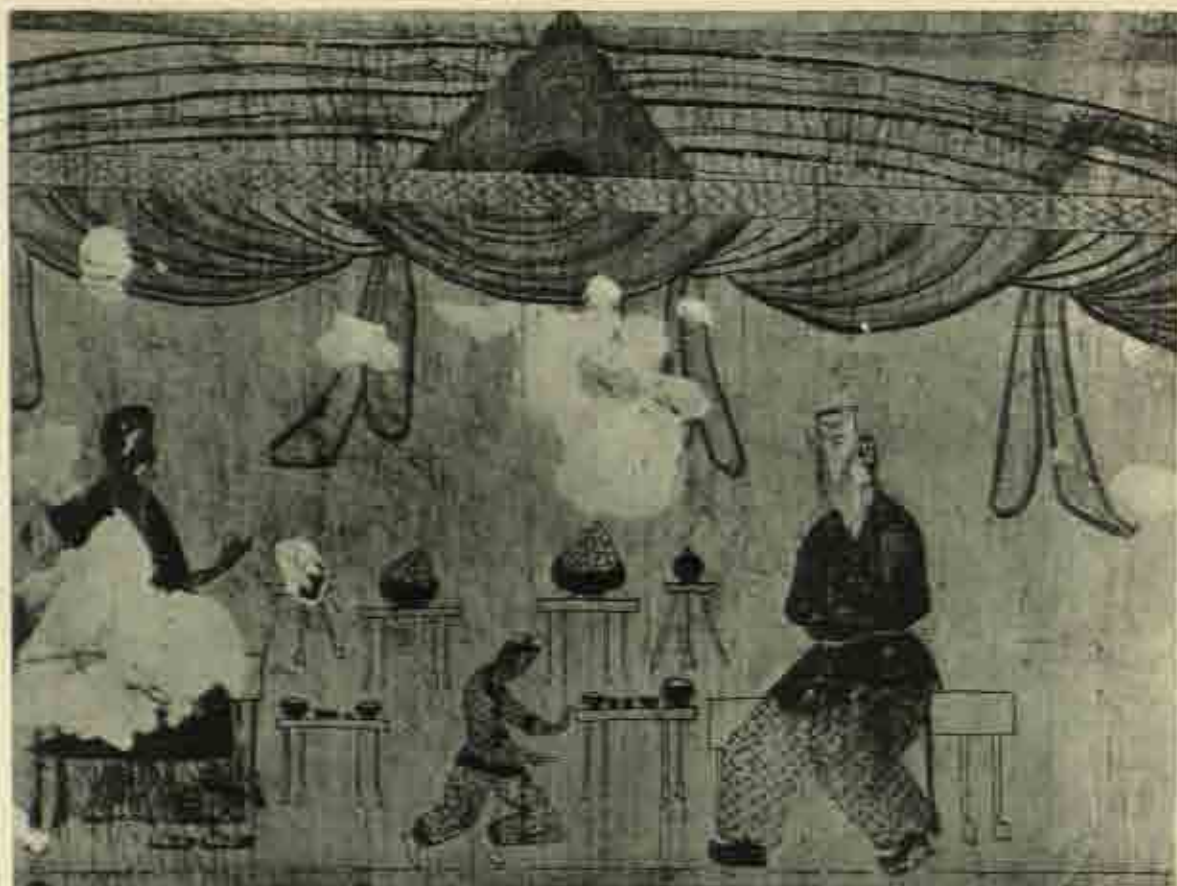
Three sections of a Sung copy of Chang Sêng-yü's scroll-painting *The Five Planets and Twenty-eight Constellations*. Abe collection, Osaka Museum.



A section of the afore-mentioned copy of Chang Sêng-yü's scroll-painting *The Five Planets and Twenty-eight Constellations*, representing the Ruler of the Year Star (Jupiter).



Wall-paintings in a tomb of the former Kao-kou-li kingdom at Tung-kou, Manchuria.
Dancers, musicians and servants.

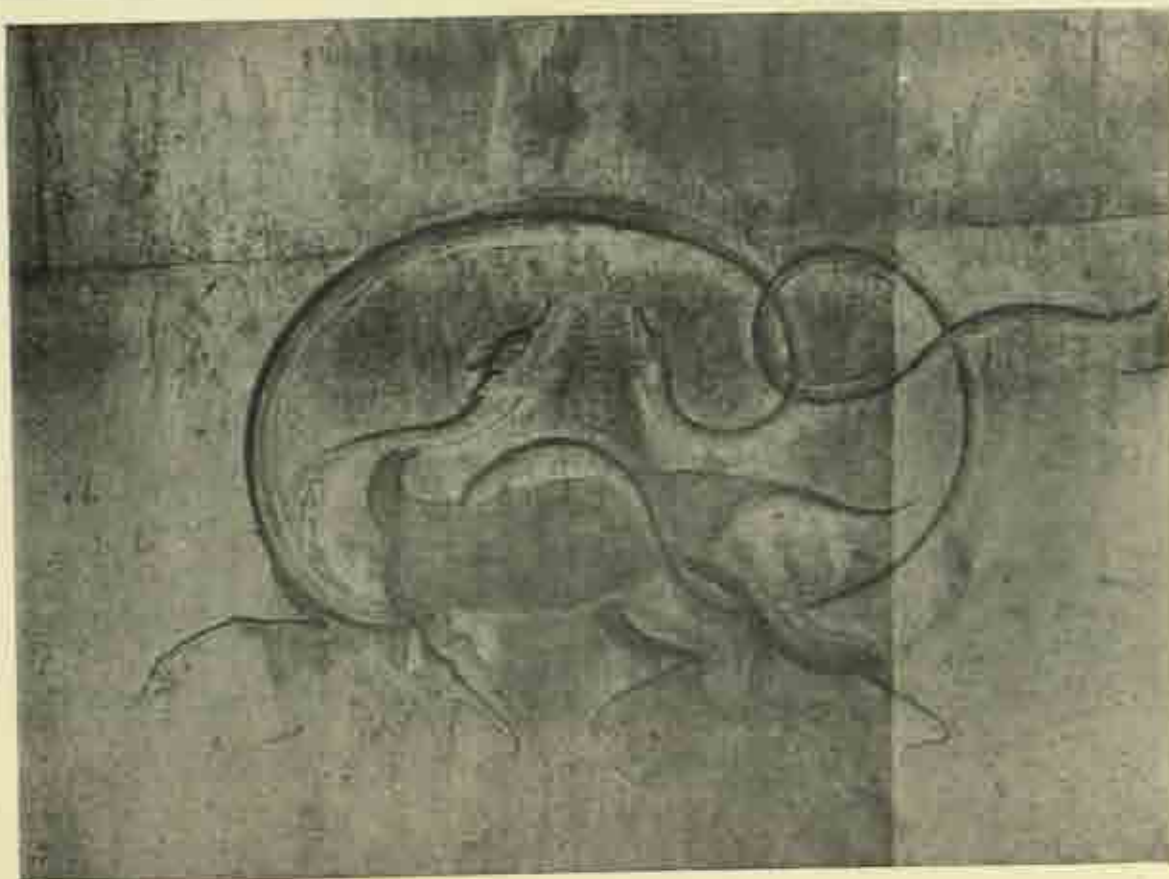


Wall-painting in the Tomb of the Dancers at Tung-kou, Manchuria. The master of the tomb with friends at a meal.

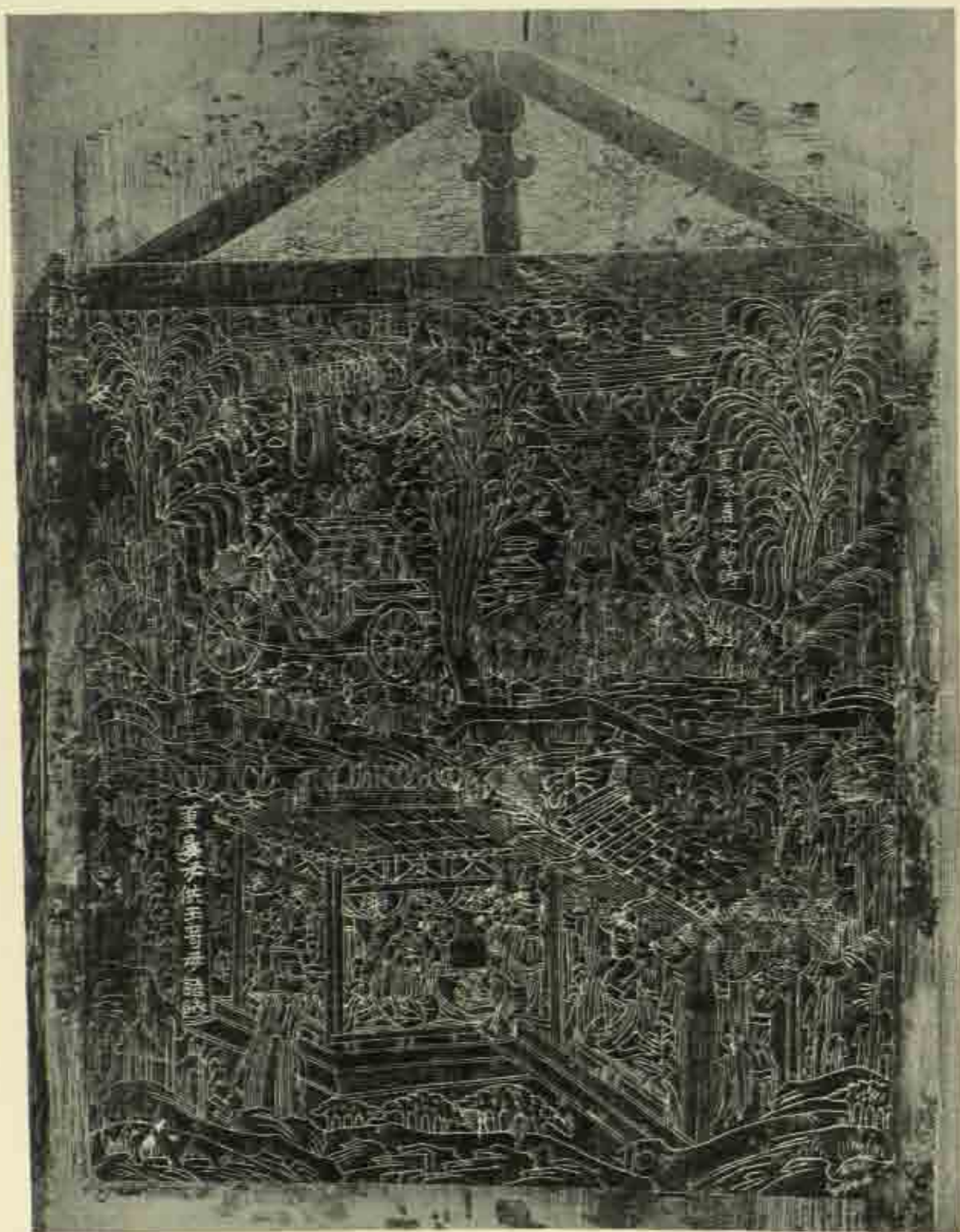


Wall-paintings in the corbels of a tomb at T'ing-ko, Manchuria. Hunting scenes, dancers, musicians. The three last plates from *Kao Ko Liang Wall-Paintings* by Skeuchli and Umehara, Tokyo 1940.





Wall-paintings in one of the Kosei tombs at Sammyoli, Korea. The Green Dragon of the East and the Black Tortoise of the North.



Engraved illustrations of Confucian paragons of filial piety on the stone wall of a small shrine.
Dated 529. Museum of Fine Arts, Boston.



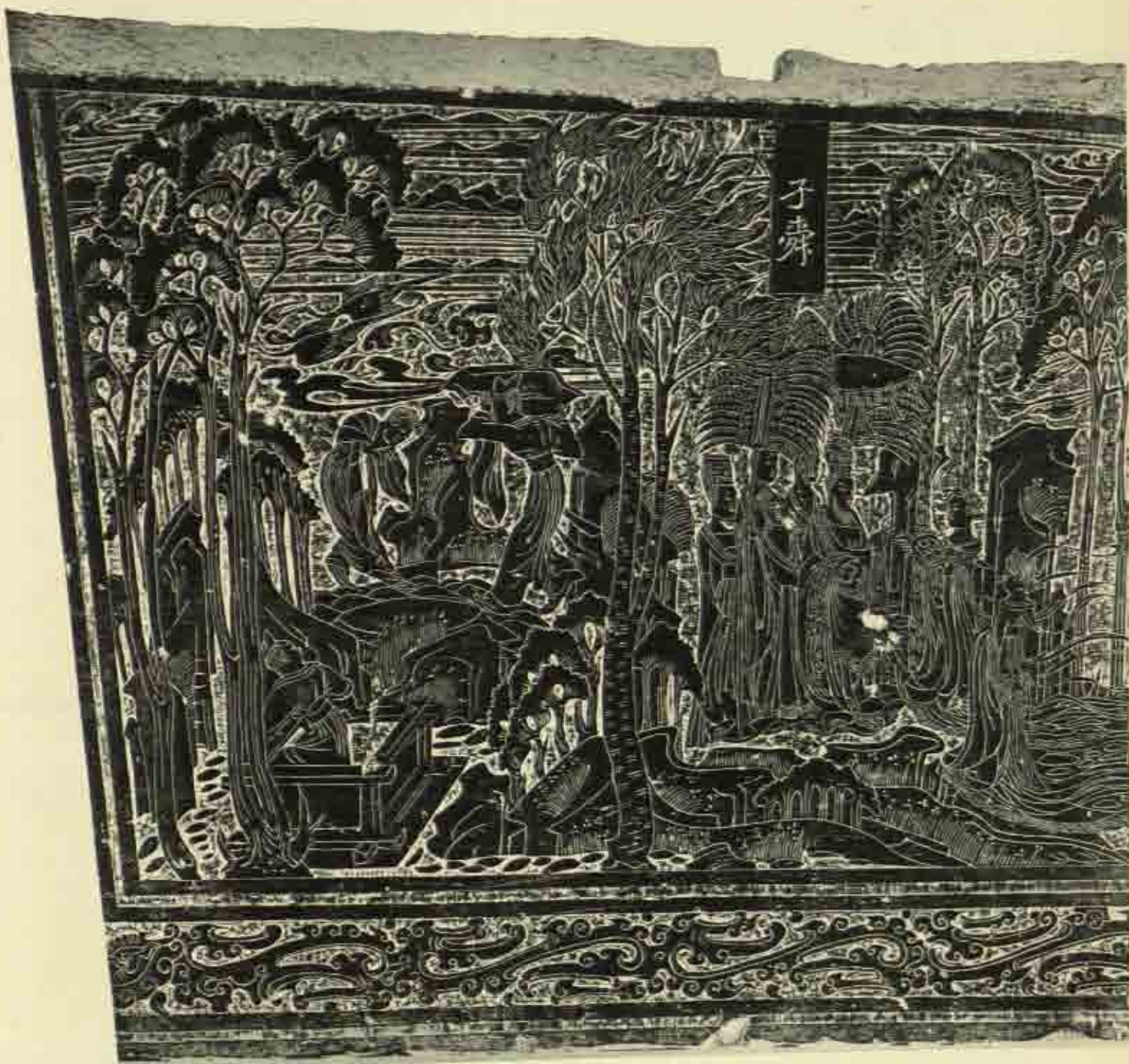
Two Officials with their female servants. Engravings on the back wall of the small shrine in the Boston Museum.



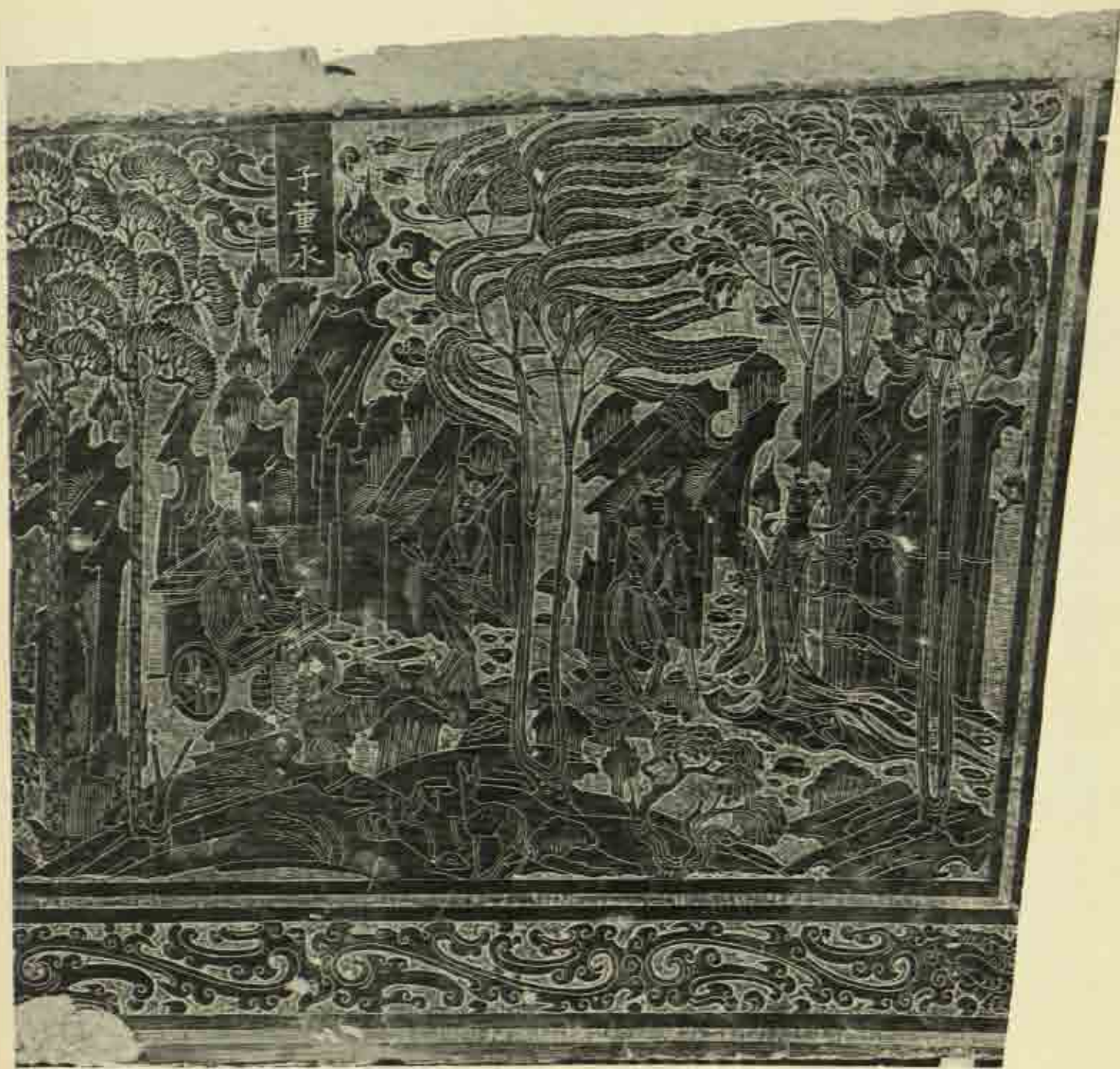
Rubbing of Engraved Designs on a Sarcophagus in the Nelson Gallery of Art, Kansas City, Mo. They illustrate how Wang Ling saved his brother from the bandits, and how Ts' ai Shun saved the coffin with his dead mother from the fire in the house.



Engraved Design on a Sarcophagus in the Nelson Gallery of Art. It illustrates an episode from the story of the filial grandson Yüan Ku.



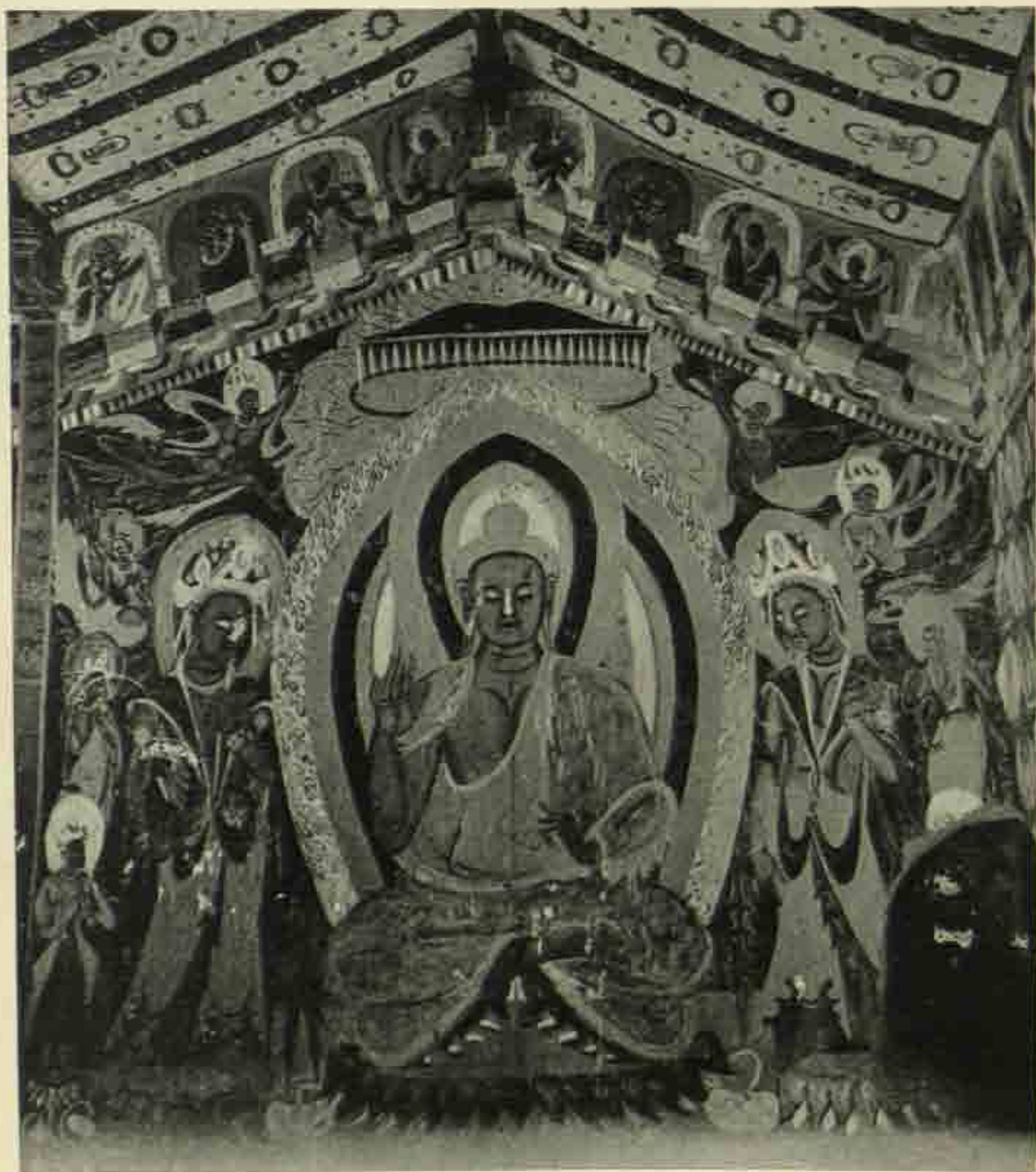
Engraved Design on a Sarcophagus in the Nelson Gallery of Art. It illustrates how Shun escaped from the well, and his marriage to the two daughters of the Emperor Yao.



Engraved Design on a Sarcophagus in the Nelson Gallery of Art. It illustrates the story about the filial youth Tung Yung, who is shown tilling the ground and then meeting the Spinning Maid.



Śakyamuni Buddha accompanied by Bodhisattvas and Apsaras. Wall-painting of the Northern Wei period in Cave 249 at Ch'ien-fō tung, Tun-huang.



Buddha teaching, accompanied by Bodhisattvas. Wall-painting of the Northern Wei period in Cave 251 at Ch'ien-fo tung. Photograph by Irene Vincent.



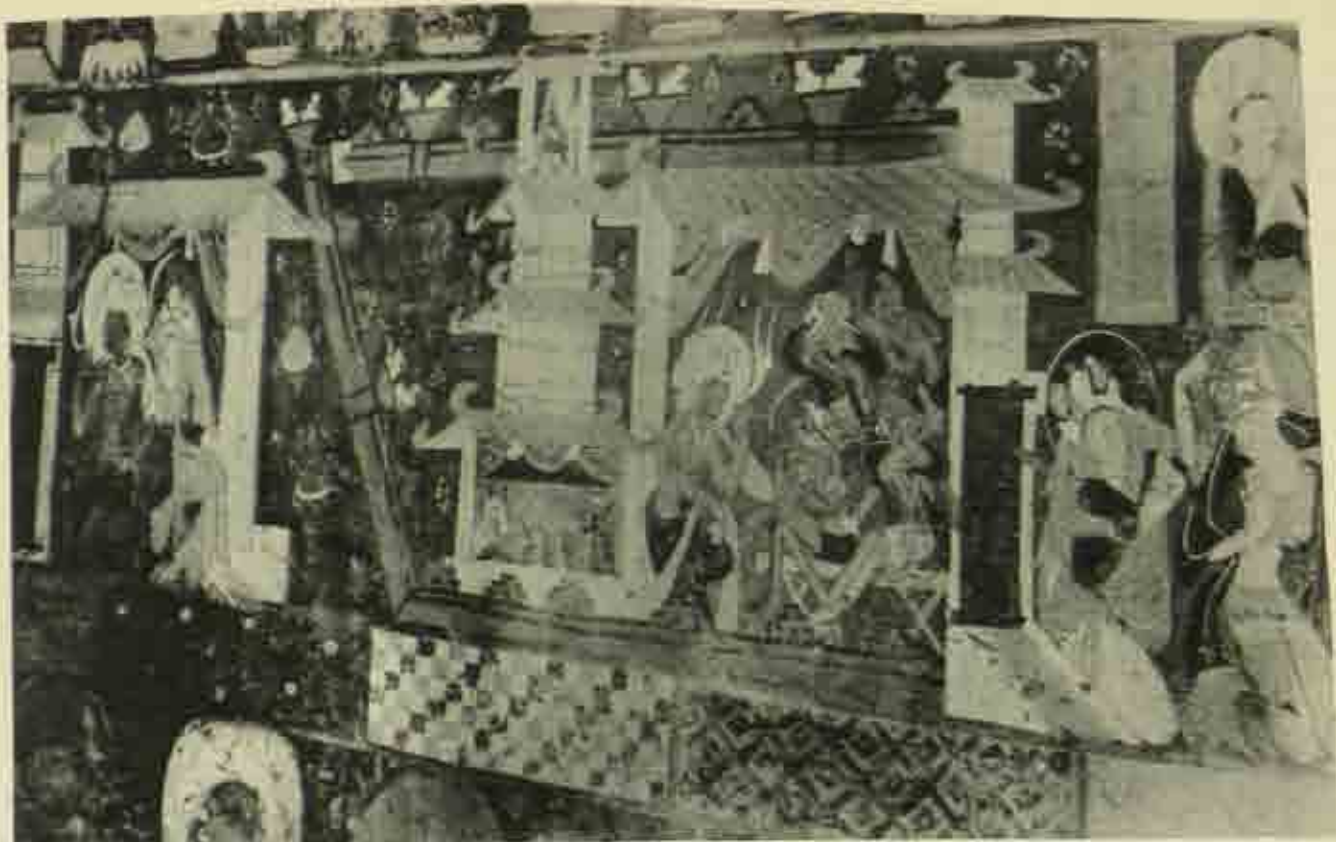
Demons and Spirits of thunder and wind. Portion of the ceiling in Cave 249 at Ch'ien-fo tung. Northern Wei period.
Colour-photograph by Prof. Millard Rogers.



Śakyamuni Buddha. Coloured clay statue surrounded by painted aureols in Cave 249 of Ch'ien-fo tung, Northern Wei period. Photograph by Irene Vincent. The ceiling of the same cave on Add. Pl. 31A.



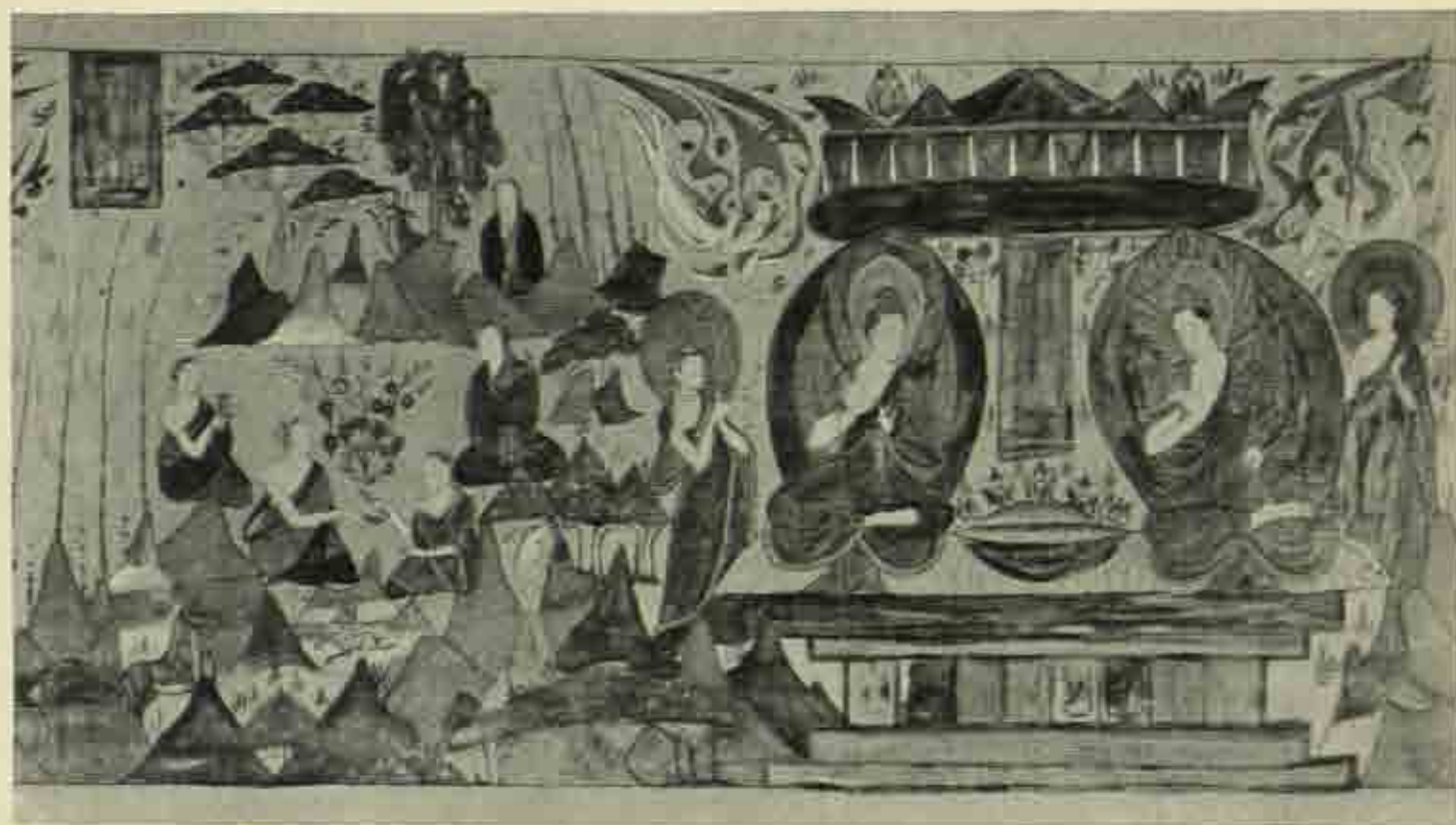
Illustrations to the Ruru Jātaka, referring to Buddha's incarnation as a Golden Gazelle. Copies after wall-paintings in Cave 257 at Ch'ien-fu-tung, Northern Wei period. Six more sections of the wall-paintings in this cave are reproduced from original photographs on Add. Pls. 34A, B, C, D.



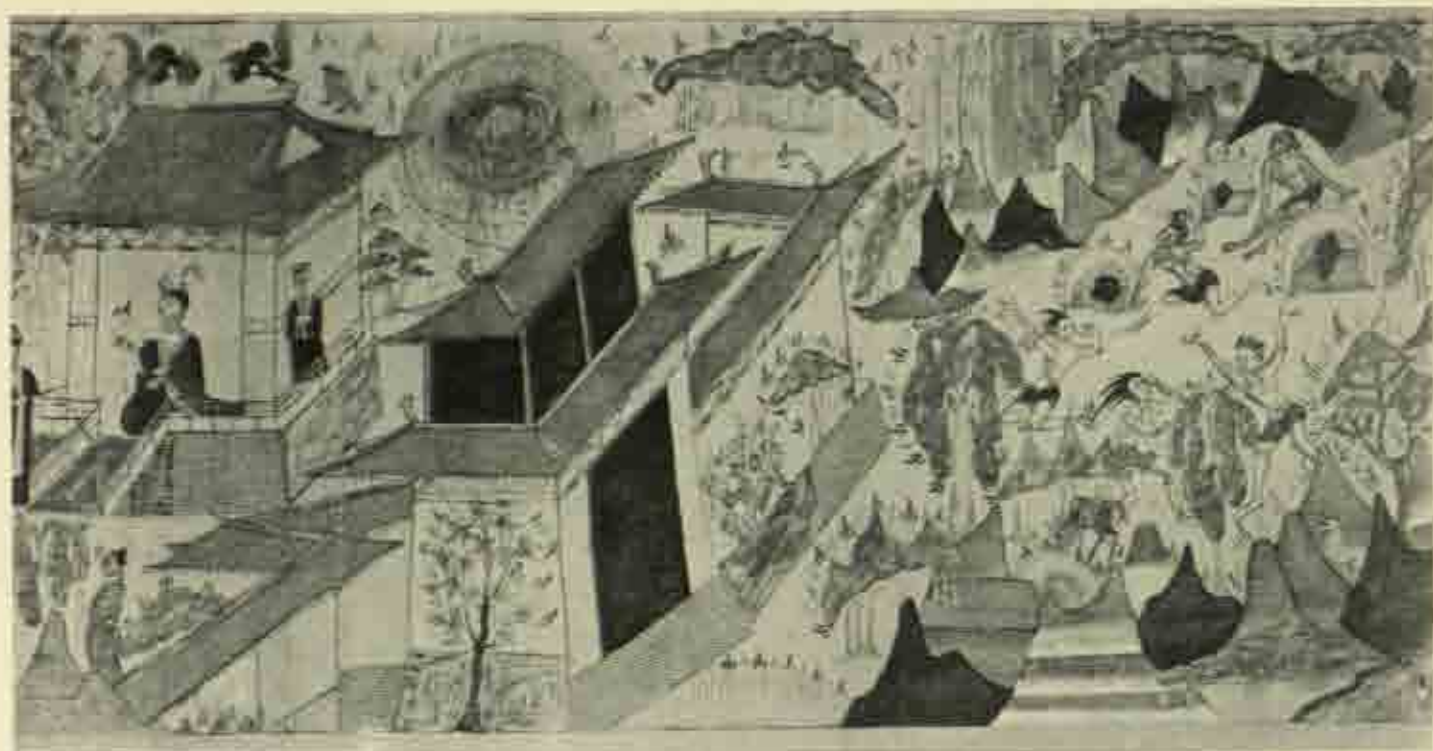
Illustrations to the Ruru Jataka. Upper picture after an original photograph; the lower after copy of a wall-painting in Cave 257 at Ch'ien-to tung, Northern Wei period.



Illustrations to the story of Mahasattva and the Starving Tigress. Wall-painting in Cave 428 at Ch'ien-fu tung.
Western Wei period.



Illustrations to the stories about the Five Hundred Robbers, etc. Copies of wall-paintings in Cave 285 (dated 538-539) at Ch'ien-fu tung.



Illustrations to the stories about the Five Hundred Robbers. Copies of wall-paintings in Cave 285 at Ch'ien-fu tung.



Parts of the ceiling and of a wall-painting representing Śakyamuni Buddha enthroned between Bodhisattvas.
Copies of paintings in Cave 285 at Ch'ien-fu tung.



Cortège of Donors and Musicians. Hunter on horseback shooting a dragon. Copies of wall-paintings in Caves 390 and 285, the former of the Sui period. Ch'ien-fo tung.



Copies of wall-paintings illustrating Prince Siddhārta's Birth, His First Three Steps, the Simultaneous Births in the animal kingdom, etc. in Cave 290 at Ch'ien-fu Tung, Sui period.



Portion of wall-painting (copied) referring to the story of Prince Sudhana. Cave 419 at Ch'ien-fu tung. Sui period.

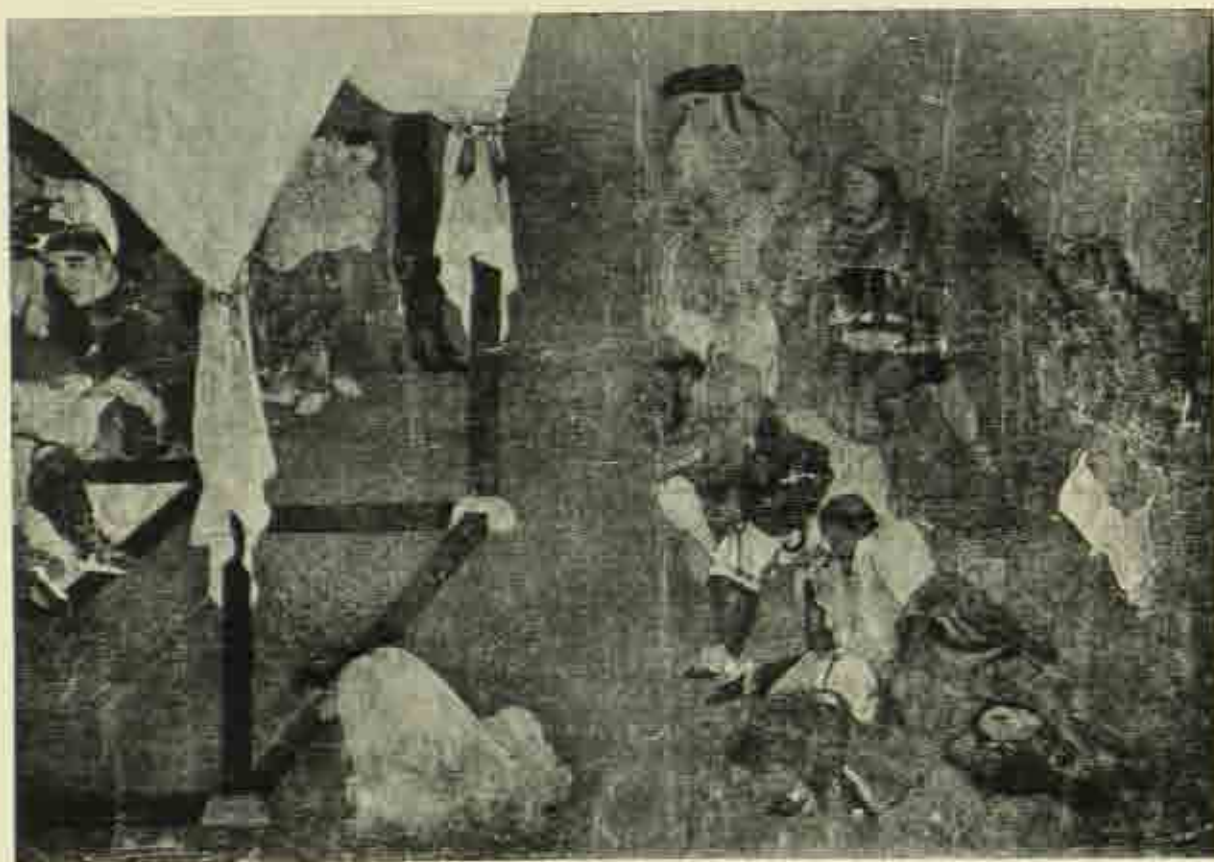
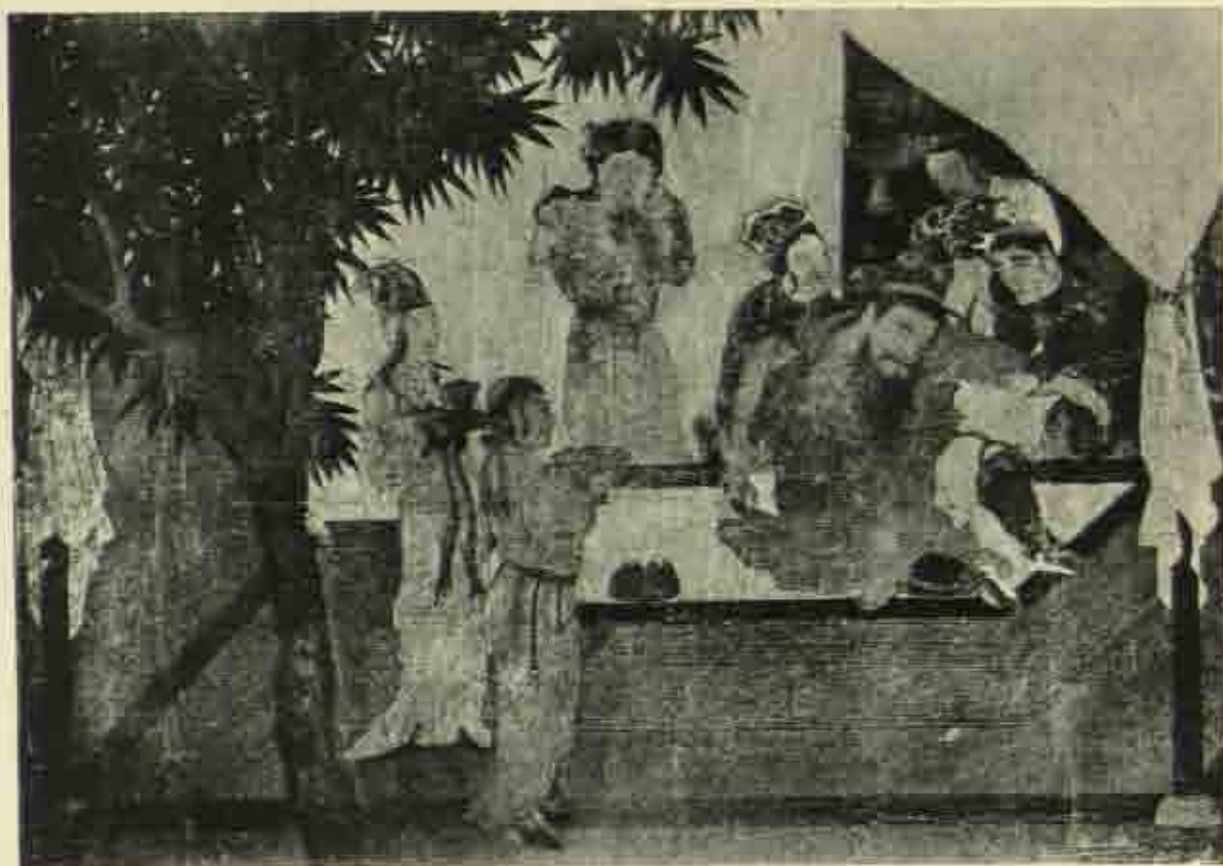


Śakyamuni stepping out of a cave. Copy by Ch'ên Yung-chih probably after Wei-ch'ih I-sêng. Museum of Fine Arts, Boston.



A Queen and Court-ladies
assembled around a new-
born Child. Kneeling
musicians. Two sections of
an early picture probably
after Wei-ch'ih I-seng.
Benson collection.
Settignano.





A Scene of Grief in the tent of a Chieftain. Kneeling Musicians and Dancers. Two sections of a Sung copy possibly after Wei-ch'ih I-seng. Stodet collection, Brussels.



A Woman holding a Child in her arms and some servants. Detail of the preceding picture.



Resting Musicians and Exhausted Dancers. Detail of the preceding picture.



Lokapāla Vaiṣṇavaṇa enthroned. Musician and Dancer below. Probably after Wei-ch'ih I-s'eng. Left picture in the Palace Museum collection, attributed to Wu Tao-tzū; that on the right in the Freer Gallery, executed later.



Musicians and Dancers riding on a
White Elephant. Painting on hide
on a plectrum guard of a Biwa.
Shoso-in, Nara.



A Hunting Party.
Mounted Men Chasing Tigers.
Painting on hide on a plectrum guard
of a Biwa. Shoso-in, Nara.



Amitābha Buddha enthroned between Avalokiteśvara and Mahāsthānaprāpta. Horyu-ji, Nara.



Bhaisayaguru, the Buddha of Healing, enthroned between four Bodhisattvas, four Lokapālas and two Monks. Horyūji.



Sakyamuṇi Buddha enthroned between two Bodhisattvas, four Monks and two Guardians. Horyu-ji.



The Head of Avalokiteśvara from the painting reproduced on Pl. 50, Horyūji.



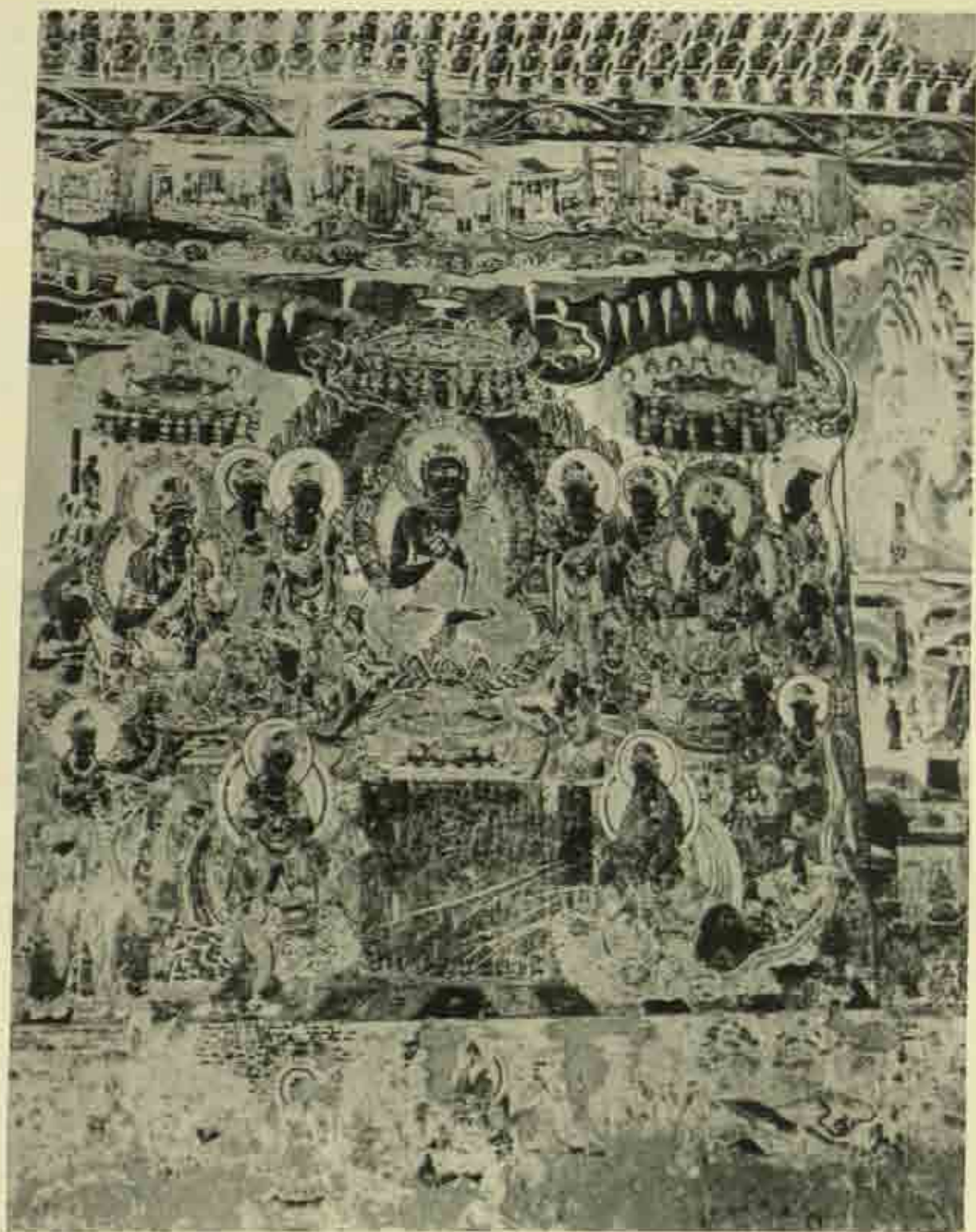
The Head and Hands of Amitābha from the painting reproduced on Pl. 50, Horyūji.



Bodhisattva seated on a Lotus flower and two heads from the Bhaisayagurn group. Horyuji.



The Western Paradise of Amitābha. Copy after a wall-painting of the T'ang period in Cave 172 at Ch'ien-fu tung, Tun-huang.



Śakyamuni's Paradise. Wall-painting of the T'ang period in Cave 217 at Ch'ien-fo tung, Tun-huang.
Photograph Irene Vincent.



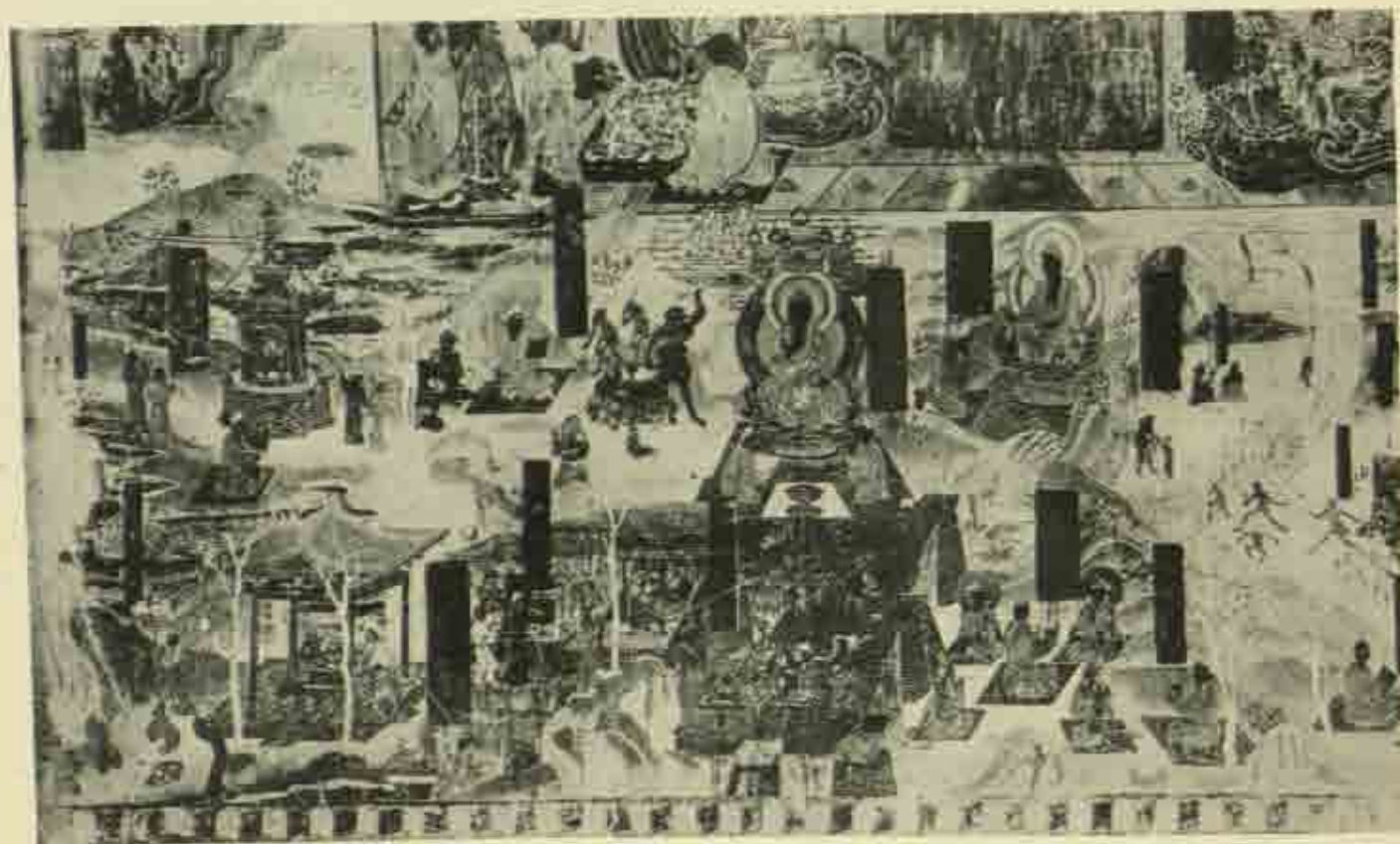
Bhaiṣaṃyaguru's Paradise. Right half of the painting on the North Wall of Cave 217.
The complete picture is shown in its present state on Add. Pl. 57A and a corresponding portion on Add. Pl. 58A.



Illustrations to a so called Fa-
hua Sūtra, depicting Avalo-
kitesvara as Protector against
Calamities, South Wall of
Cave 217, at Ch'ien-fu tung.
Early T'ang period. Cf. Add.
Pl. 59A and 60A.



Figure scenes in Land-
scapes. Illustrations to a Fa-
hua Sūtra. Wall-paintings
in Cave 217 at Ch'ien-fotung. Photograph Paul
Pelliot.





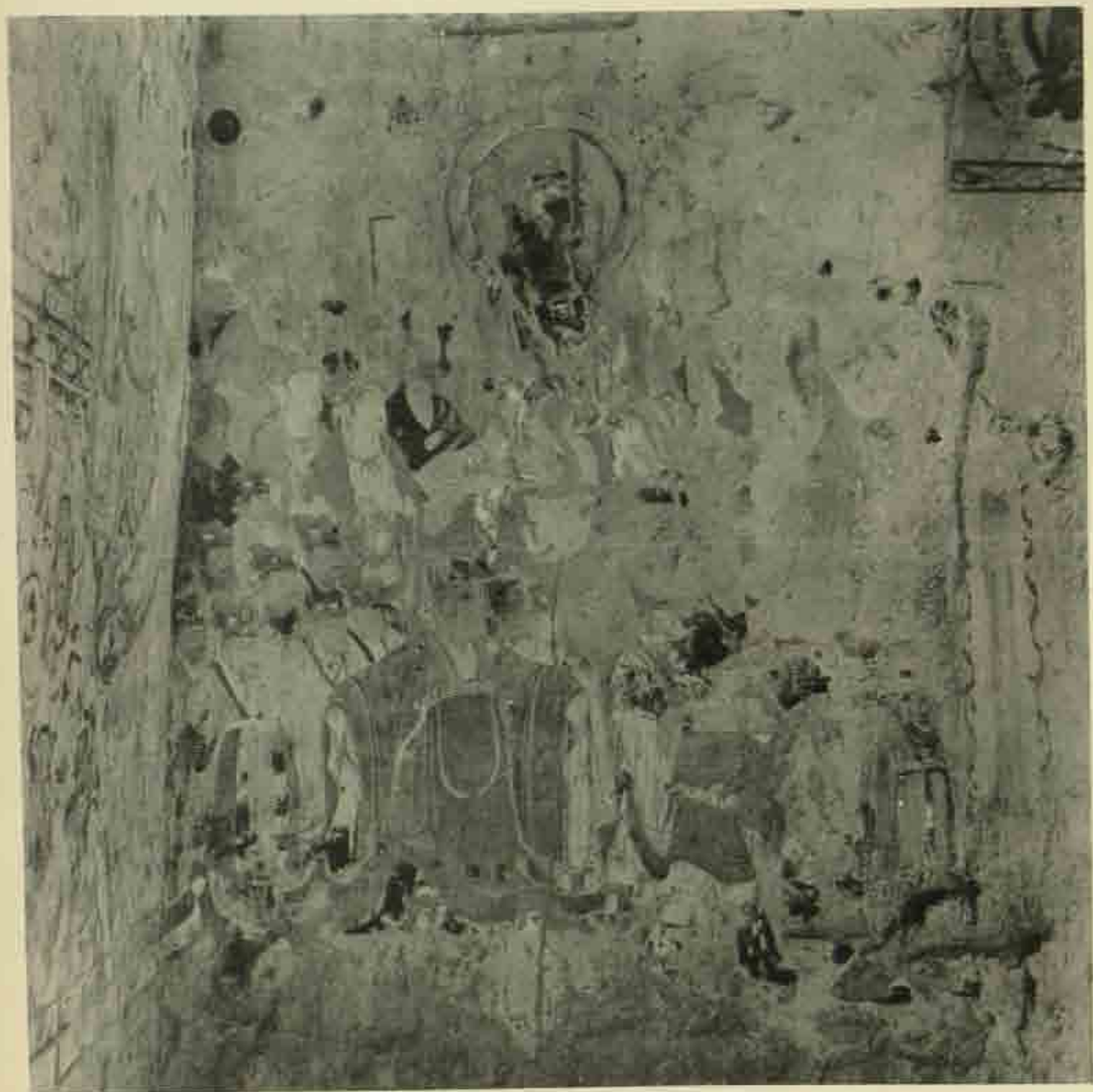
The Fight for Buddha's Relics before the City of Kushinagara.
Wall-painting in Cave 217 at Ch'ien-fo tung. Photograph Paul Pelliot.



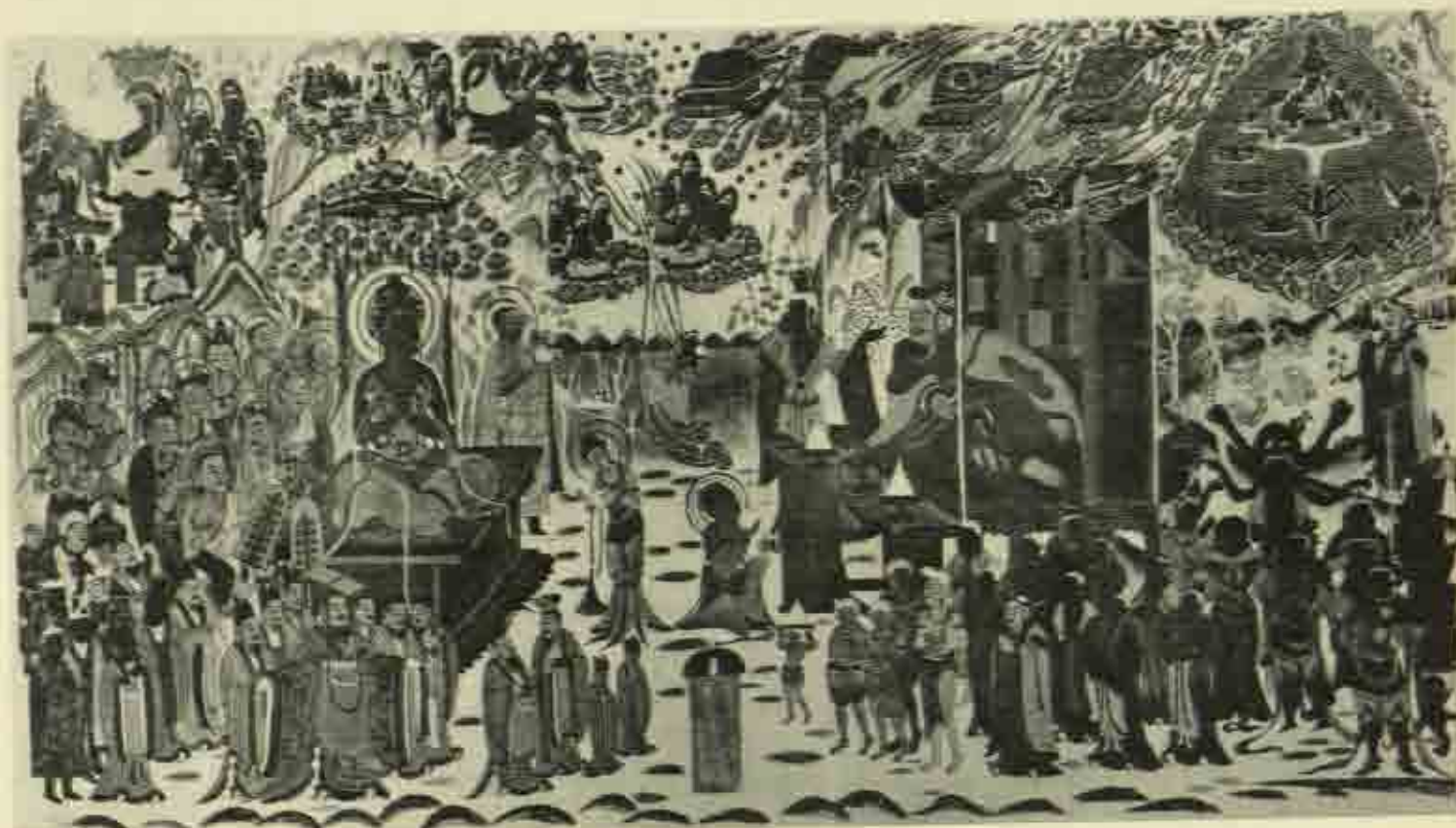
Sections of Decorative Landscapes. Copies of wall-paintings of the Tang period; the upper in Cave 194, the lower in Cave 172 at Ch'ien-fo tung.

Seascapes with Sailing Vessels. Copies of
wall-paintings of the T'ang period in Cave
323 at Ch'ien-fō tung.





Bodhisattva Mañjuśrī seated on a raised platform at the disputation with Vimalakīrti. Numerous auditors. A lately discovered wall-painting in Cave 220, dated 642. A copy of the principal auditors reproduced on Add. Pl. 64A. Two other sections of wall-paintings in the same cave reproduced on Add. Pl. 64B and 64C.



The Disputation of Mañjuśrī and Vimalakīrti. Auditors gathering below, celestial beings above.
Copy of wall-painting in Cave 335 at Ch'ien-fō tung. End of seventh century.



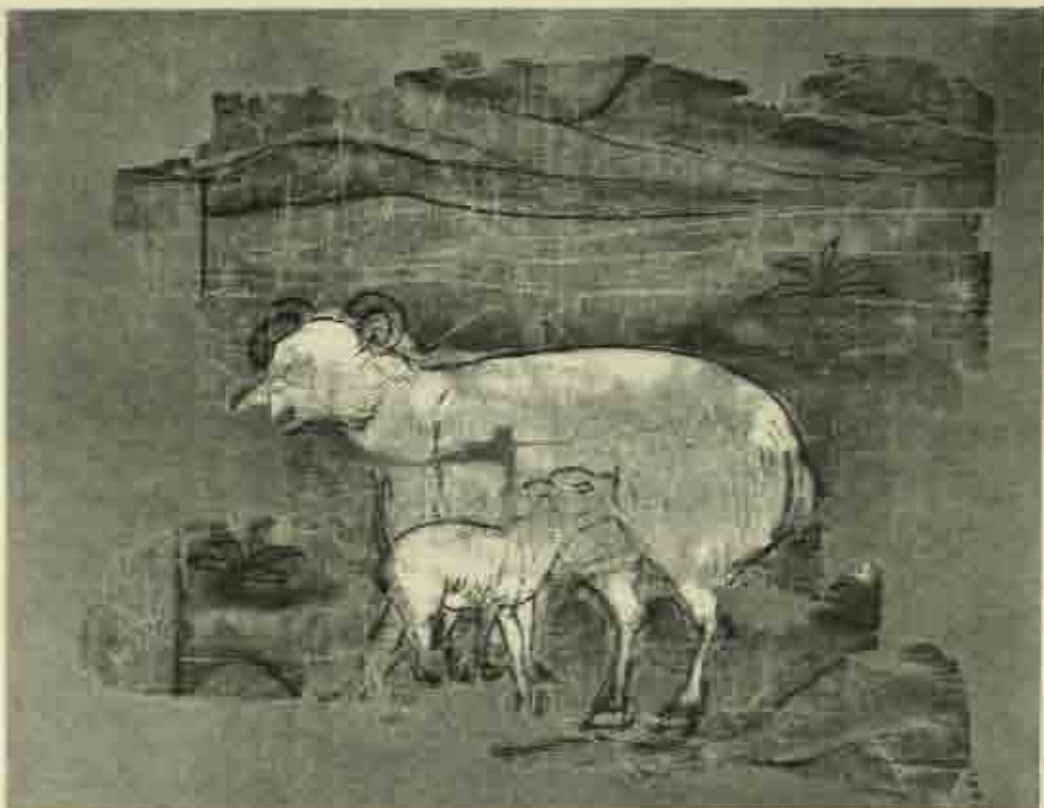
Festival Procession of Chang I-chao, Governor of Tun-huang and of his wife Lady Sung. Copies of wall-paintings from the end of the T'ang period in Cave 156 at Ch'ien-fo tung. Further sections of these paintings are reproduced on Add. Pl. 66A and B.



Amitābha Buddha on a Lotus throne surrounded by Bodhisattvas and bhikshus.
Painting on silk from Chien-fu-tung T'ang-huang. Photograph British Museum.



Prince Siddharta taking leave of his horse Kanthaka and his groom Chandaka.
Painting on silk from Ch'ien-fo tung. Tun-huang. British Museum.



The so called Simultaneous Births in the
Animal Kingdom. Paintings on silk from
Ch'ien-fo tung, Tun-huang. British
Museum.

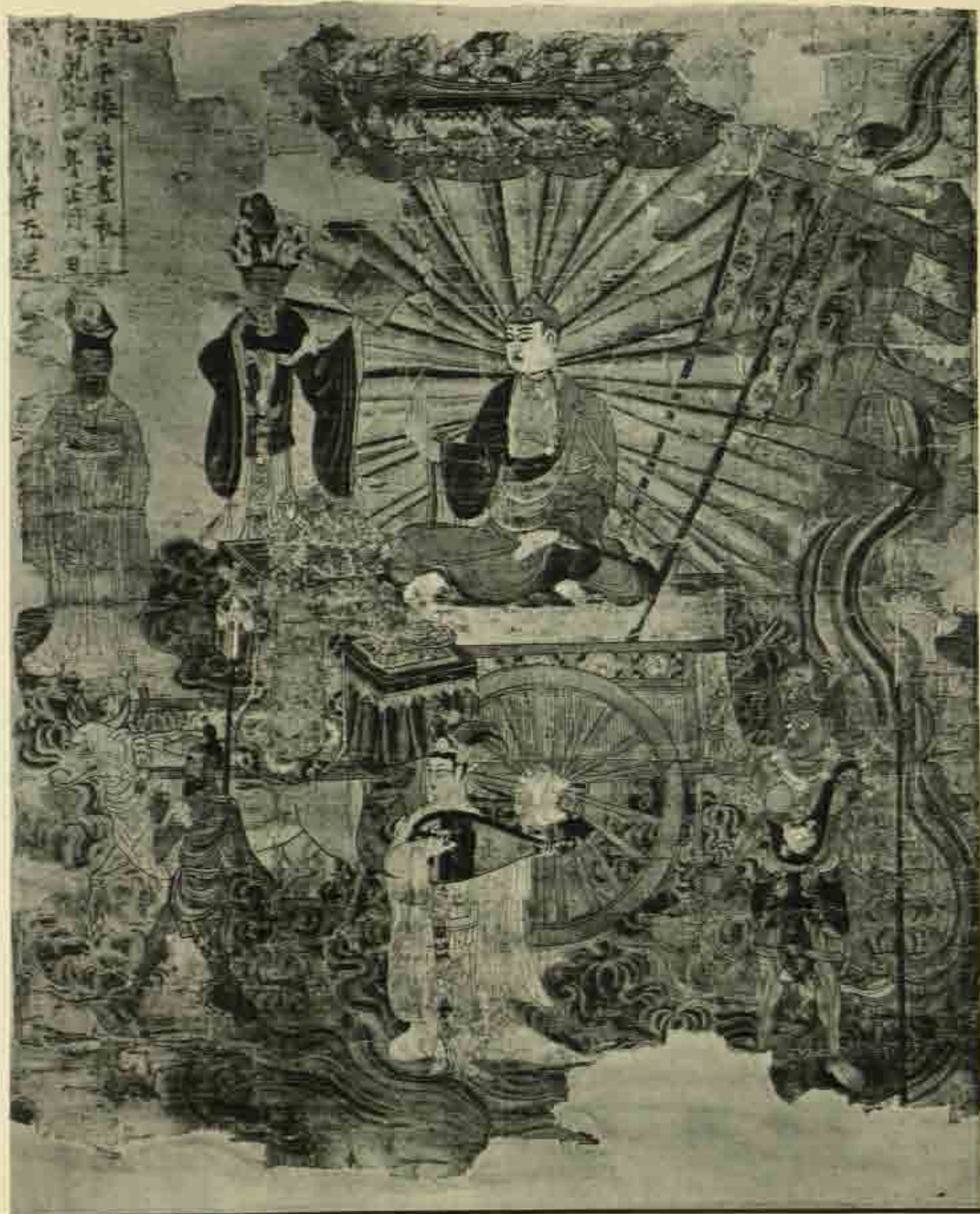




The Search for Prince Siddhārta after he left his home. Painting on silk from Ch'ien-fō tung T'ui-huang. British Museum.



A Civil Official and his Squire on horseback. Painting on paper. Pelliot Collection. Musée Guimet.



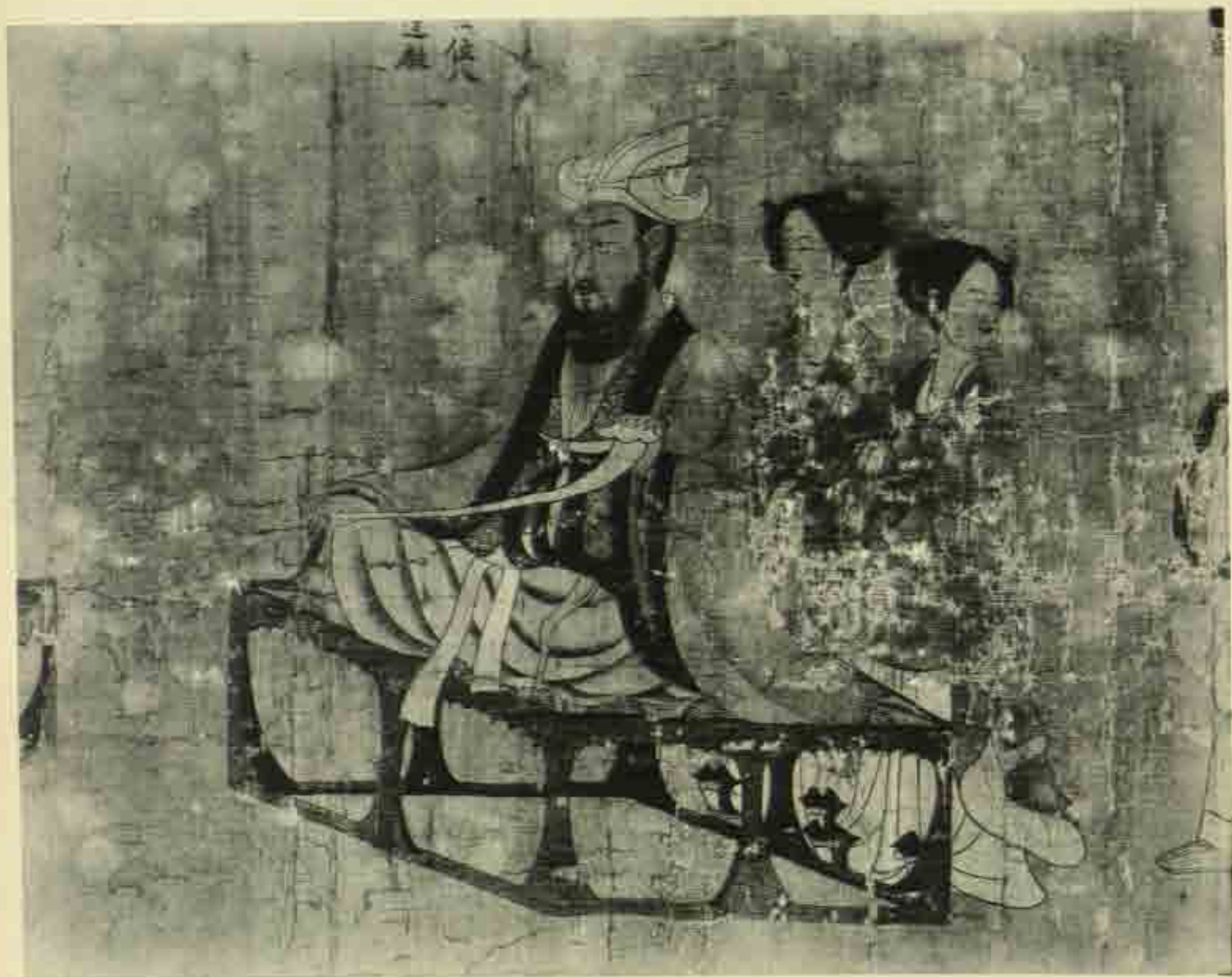
Tejaprabhā Buddha as Subduer of the Five Planets. Painting on silk from Ch'ien-fo tung, Tun-huang. Dated 897.
British Museum.



Yen Li-pên's scroll of Thirteen Emperors. Museum of Fine Arts, Boston.



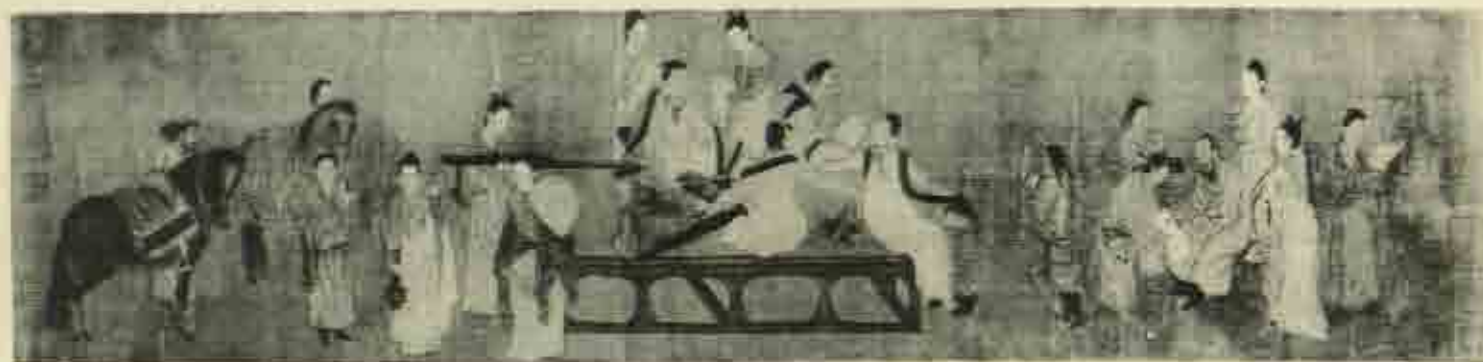
The Emperor Hsüan-ti of the Ch'ên dynasty. From the preceding scroll.



The Emperor Wên-ti of the Ch'ên dynasty. From the preceding scroll.



The Emperor Wu-ti of Northern Chou dynasty. From the preceding scroll.



Two copies after pictures by Yen Li-pên. *Above:* The Tribute Bearers from Western Countries. Formerly National Museum, Peking. *Below:* Scholars of the Northern Ch'i dynasty Collating Classical Texts. Museum of Fine Arts, Boston.



Detail from the picture: Scholars of Northern Ch'i Collating Classical Texts.



Detail from the picture: Scholars of Northern Ch'i Collating Classical Texts.



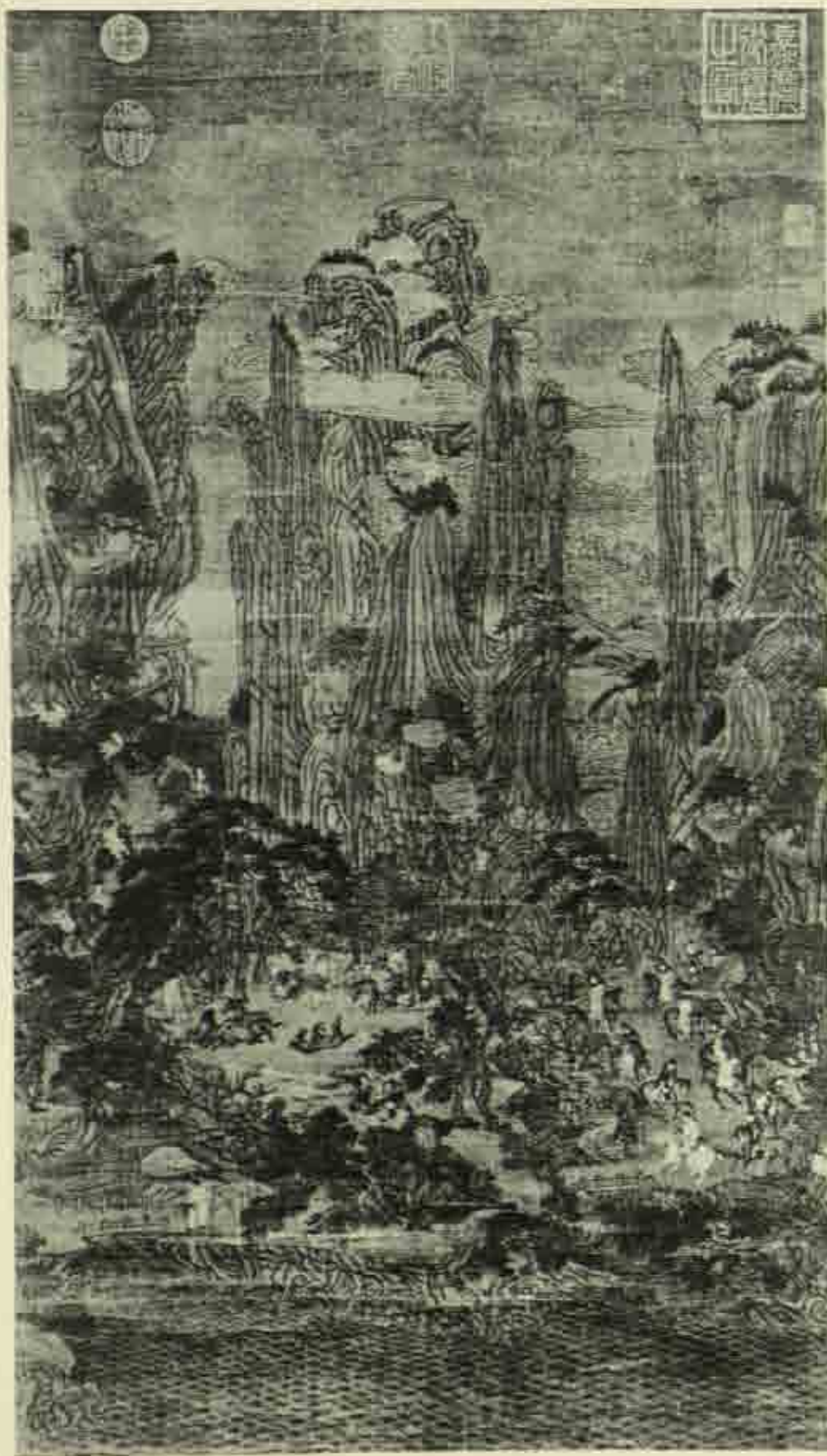
Spring Landscape with Travellers on a Broad River. Painting in T'ang style; attributed to Chan Tzū-ch'ien, (Hsi-hua kuan, Peking.



Spring Landscape with Travellers. The other half of the preceding picture.



Li Chao-tao, The Ch'ü River, Ku-kung, vol. XVII.



Li Chao-tao, Travellers
Resting in a Mountain Glade.
Ku-kung, vol. XXXVI.



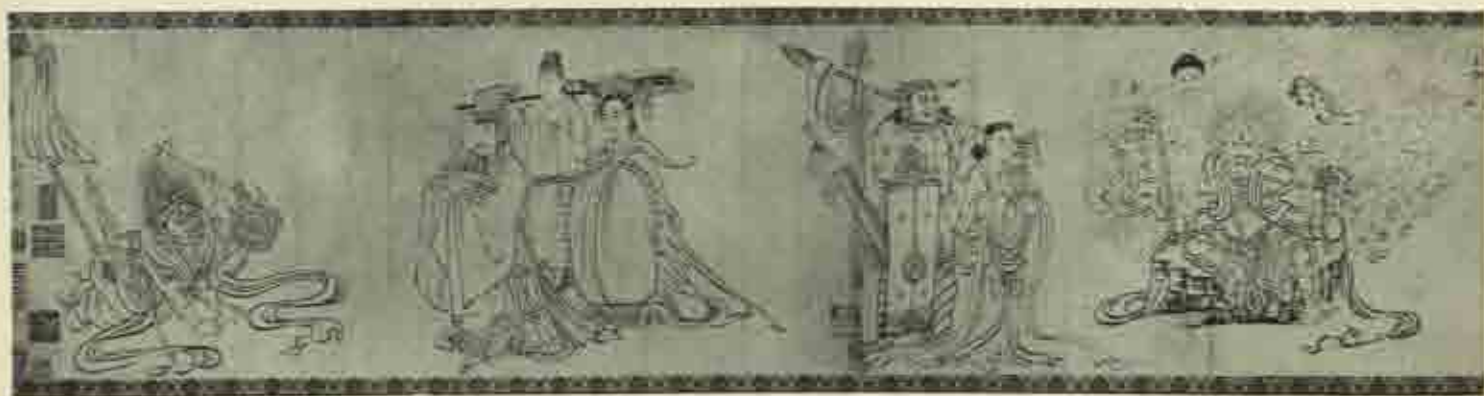
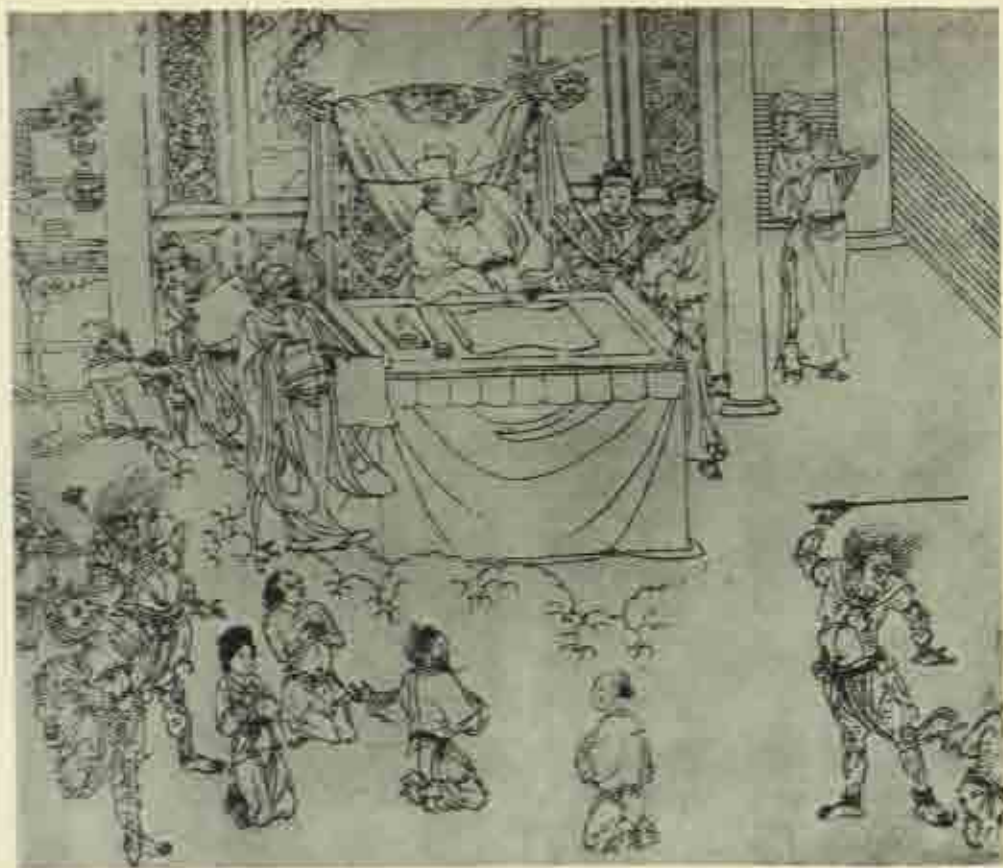
Follower of Li Chao-tao, The Emperor Ming-huang's Journey to Shu. Former National Museum, Peking.



Anonymous painter of the T'ang period, *Autumn Landscape with Colourful Trees on the River Shores*.
Former National Museum, Peking.



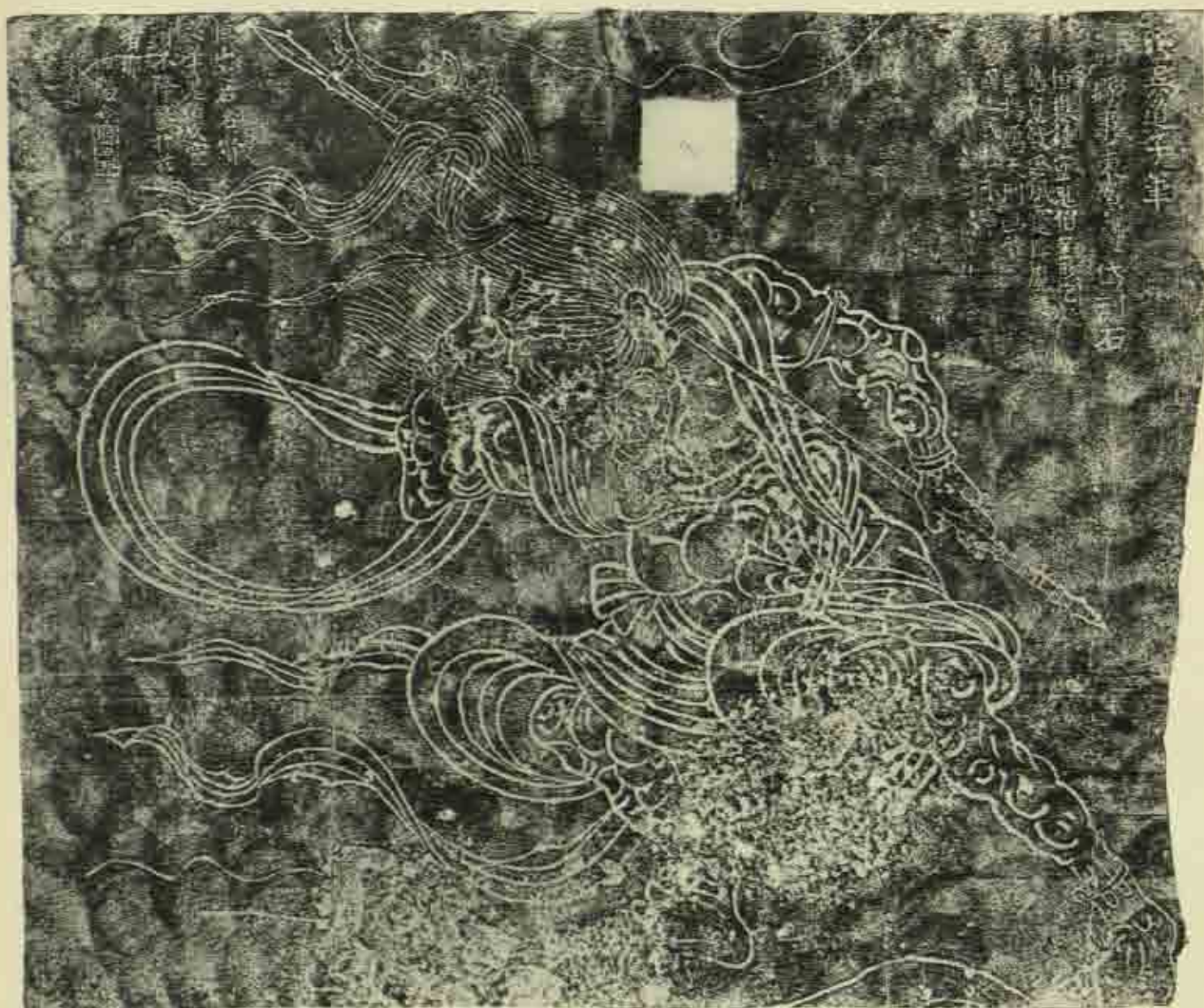
Attributed to Yang Shēng, *Snow over the Mountains along a River*. Palace Museum Collection.



After Wu Tao-tzu, Human Sinners before the Judge of the Dead. Jungkung Collection, Chicago.
 Below: The scroll known as *T'ien-wang ming-tzu*. Abe Collection, Osaka Museum.



After Wu Tao-tzu. Part of the scroll *T'ien-wang sung-tzu*. Abe Collection, Osaka Museum.



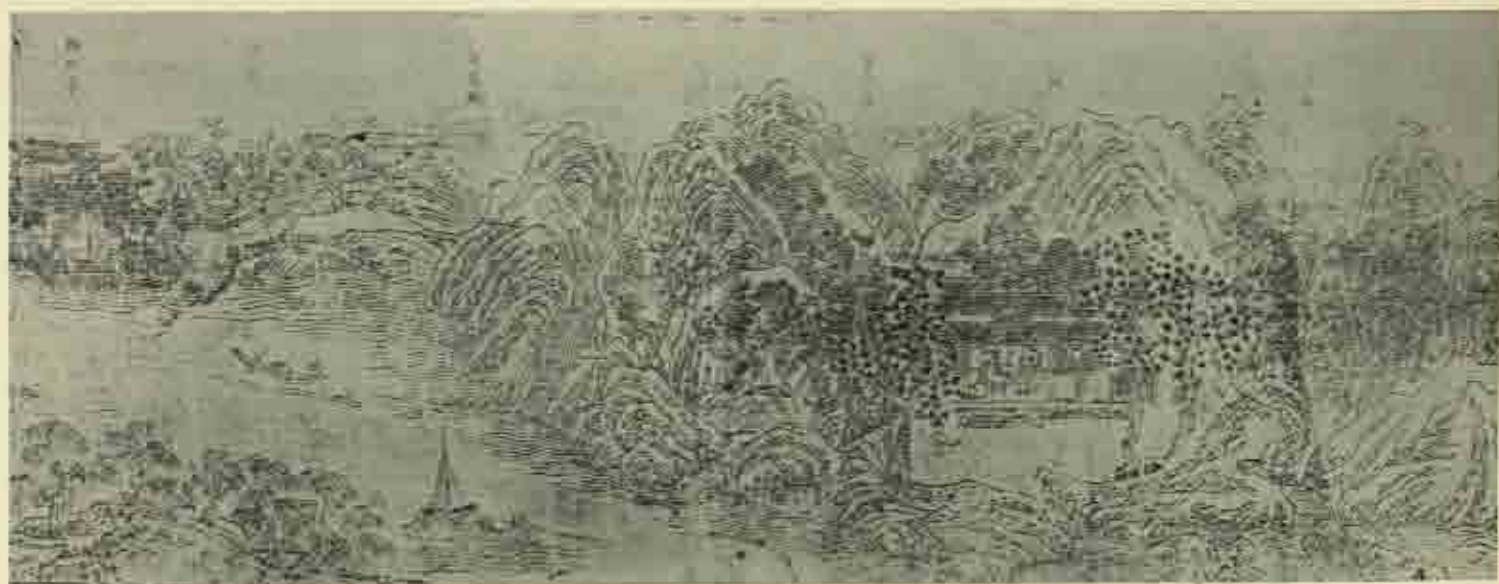
Po-hsing, A Spirit of the Heng Mountain. Stone engraving on the terrace of Tung-yüeh miao at Ch'ü-yang.
After a design by Wu Tao-tzu.



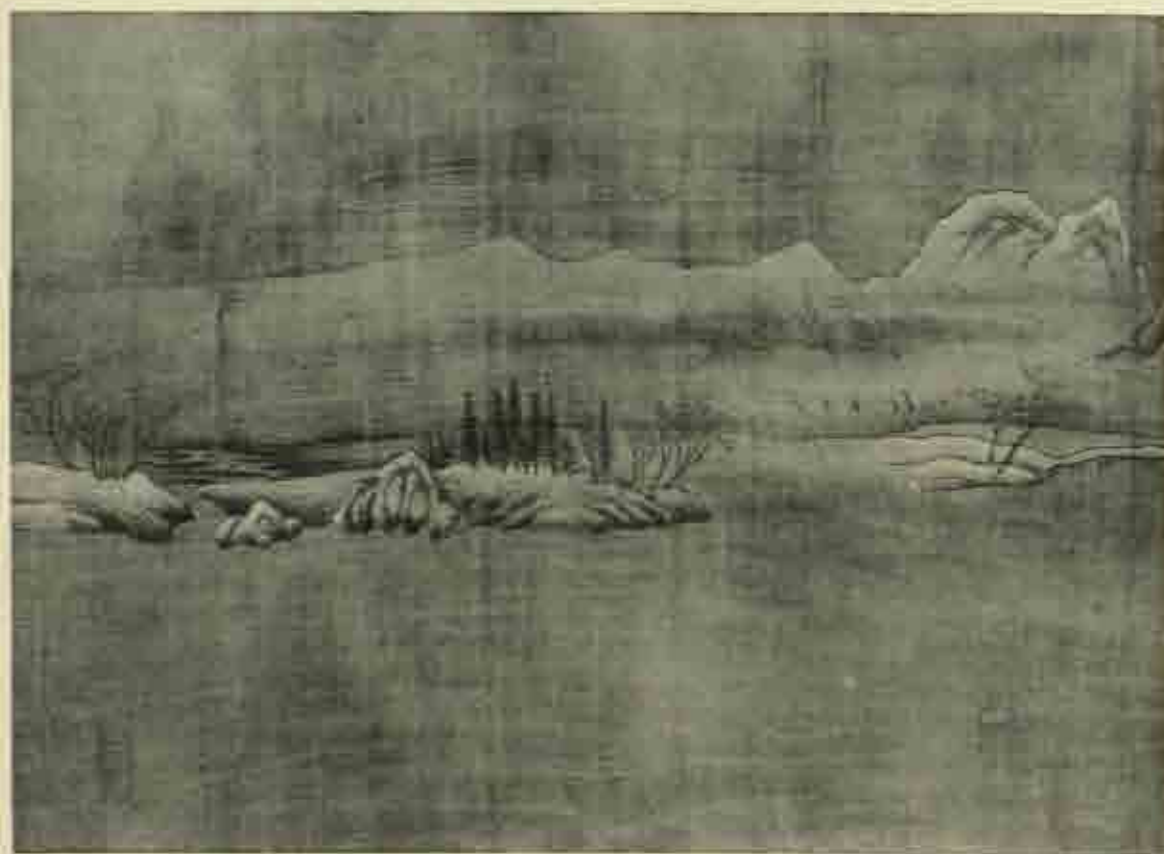
Attributed to Lu Lêng-chia, Arhats and Worshippers. Two leaves from an album. T'ai-ho tien, Peking.



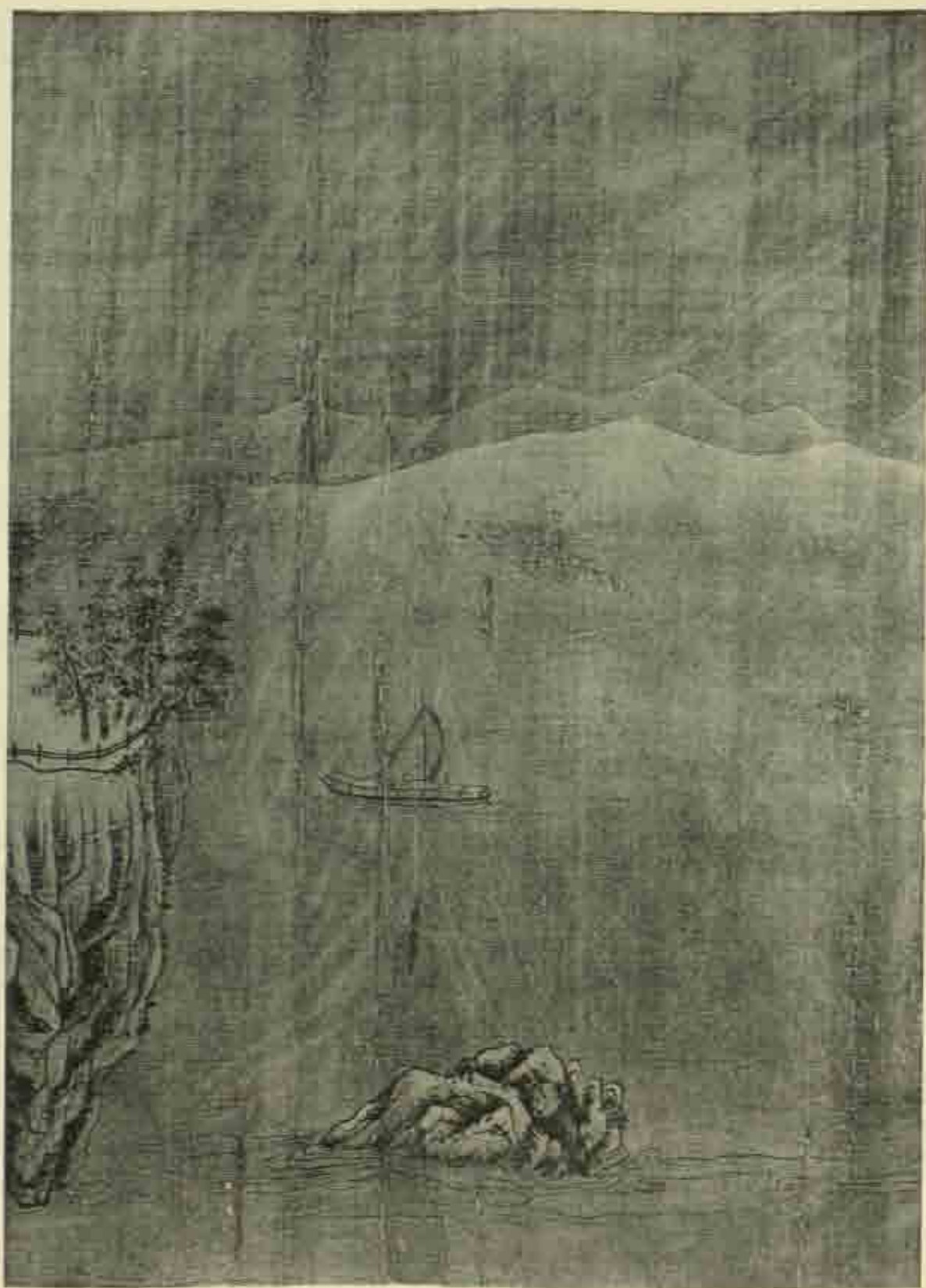
Wang Wei, attributed to, The Old Scholar Fu Sheng with a copy of the *Shu ching*. Abe Collection, Osaka Museum.



Stone engravings after two sections of Wang Wei's *Wang-ch'uan* scroll.



Two sections of an early
version of Wang Wei's scroll
known as *Clearing after
Snowfall on the Mountains
along the River*.
Ogawa Collection, Kyoto.



A section of the same scroll as reproduced in the preceding plate. Ogawa Collection, Kyoto.



A section of a later version of the Wang Wei scroll known as *Clearing after Snowfall on the Mountains along the River*. Formerly Lo Chên-yü Collection, Tientsin.



Another section of the later version of the same scroll as reproduced in the preceding plate.



A third section of the
same Wang Wei scroll
as reproduced in the
preceding plate. Cf. Pl. 93.



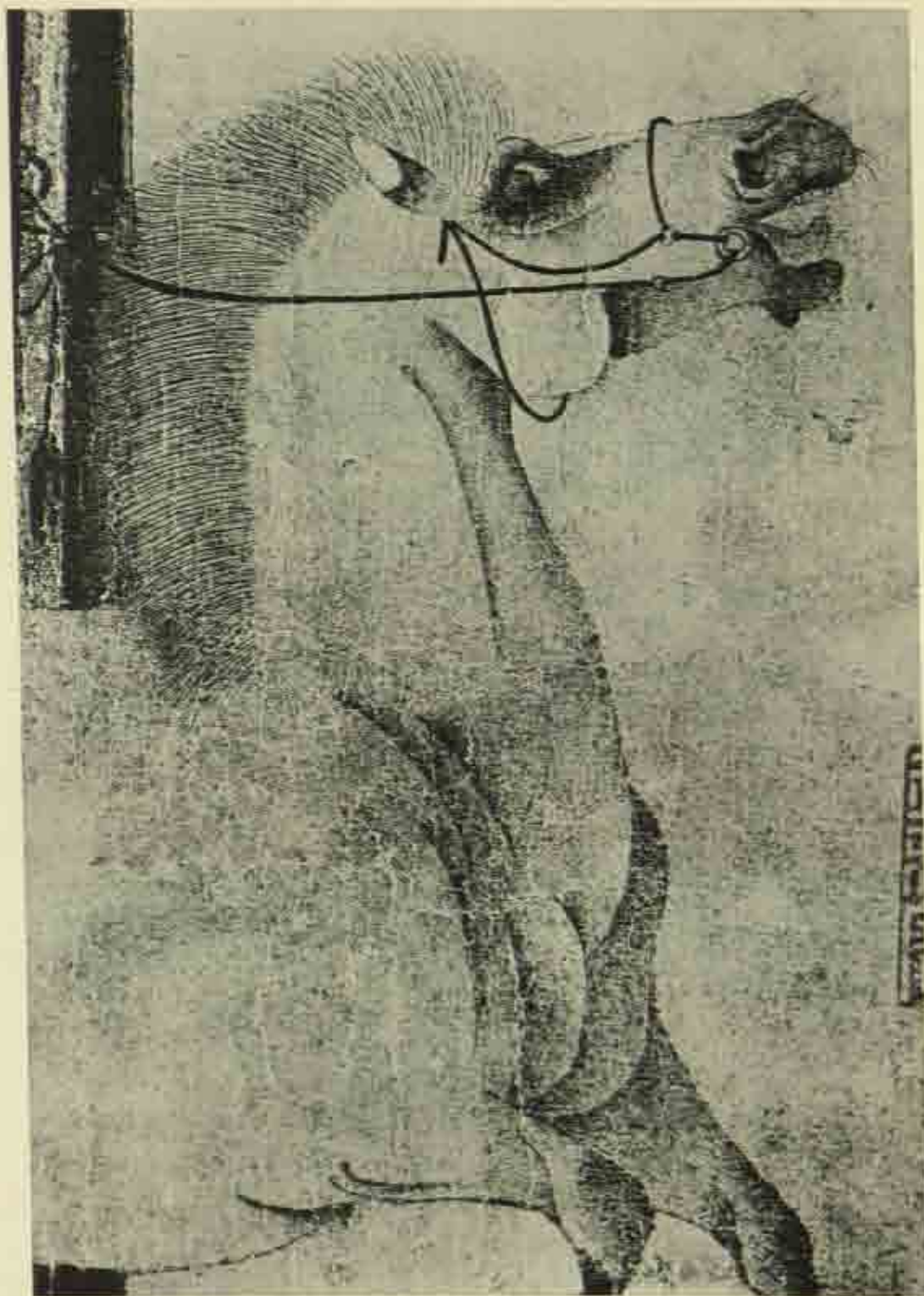
River-landscape with a Boat in Winter. Larger album-leaf. Attributed to Wang Wei. Formerly Manchu Household Collection.



Follower of Wang Wei,
Mountain landscape in Snow.
Palace Museum Collection.



Hun Kan, One of the Emperor Ming-huan's Horses. Sir Percival David Collection, London.



Han Kan, Fore-part of the horse reproduced in the preceding plate.



Han Kan, A Central Asian Groom with Two Imperial Horses. Album-leaf, Manchu Household Collection.



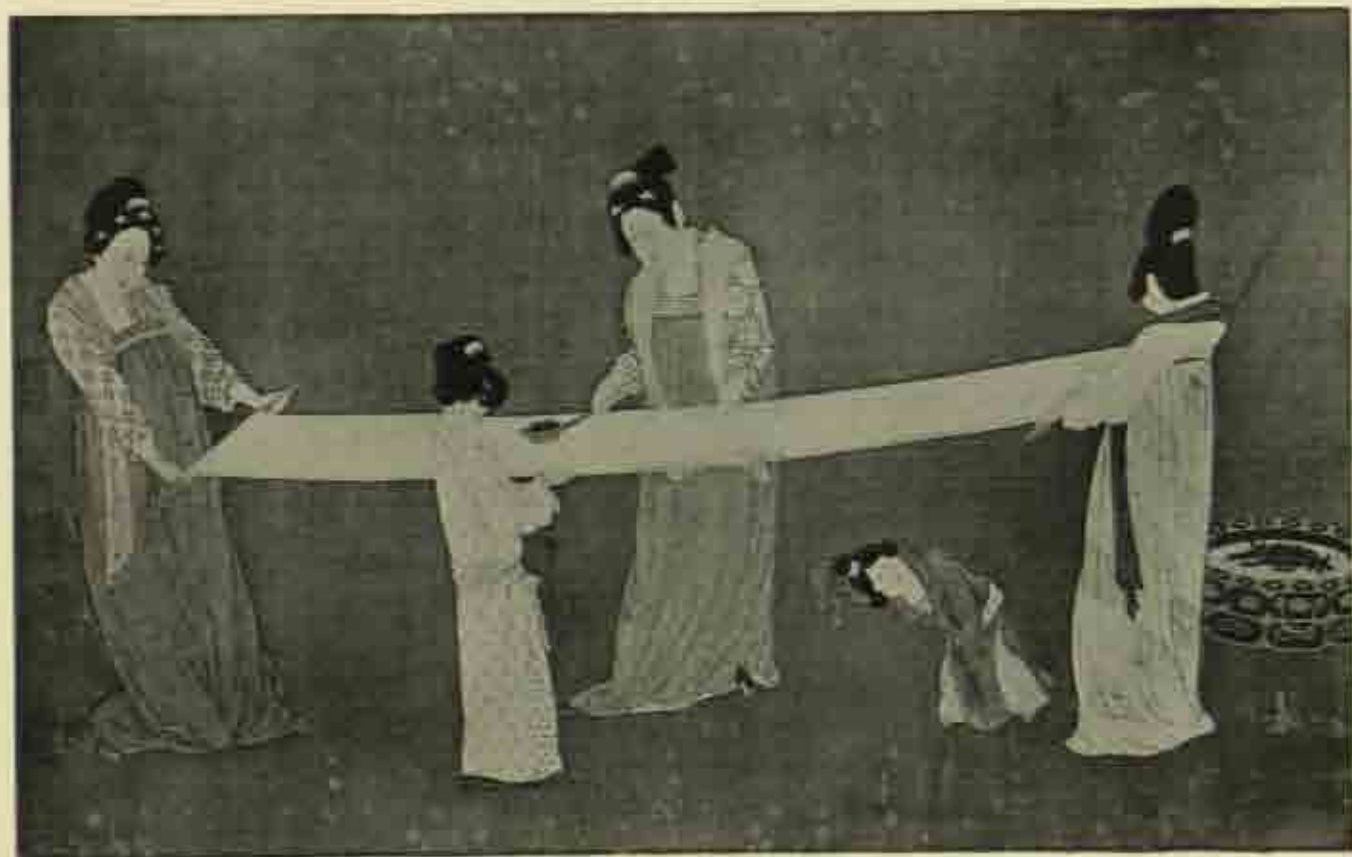
Attributed to Han Huang. Four Scholars in a Garden Collaring Old Writings. Portion of a scroll. Hui-hua kuan, Peking.



Attributed to Ch'ên Hung. Two Officials; from a scroll of Four Civil and Four Military Officials. Nelson Gallery, Kansas City.



Tai Sung, Fighting Water Buffaloes. Album-leaf. Former National Museum, Peking.

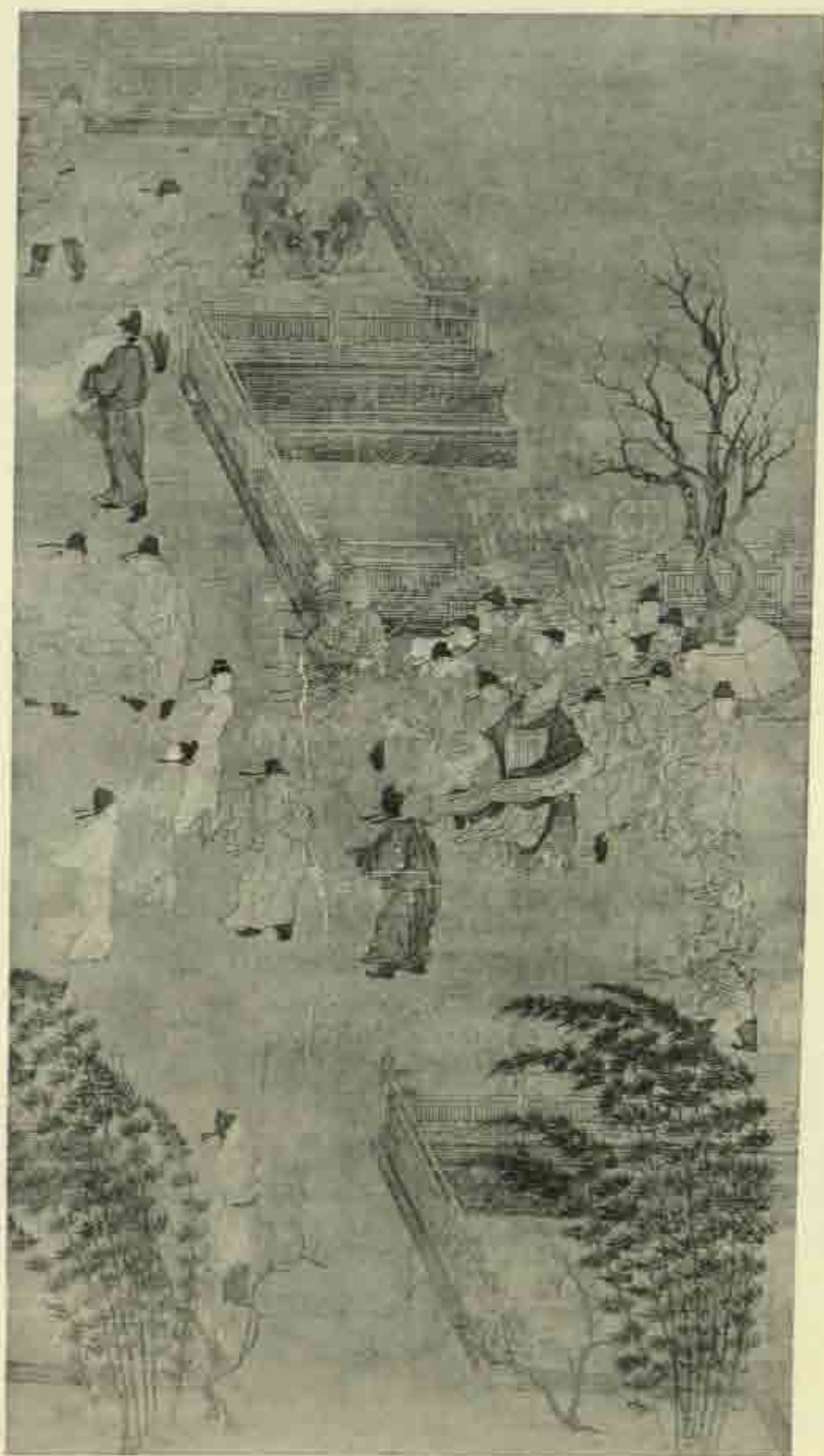


Chang Hsüan, Ladies Preparing Silk. Two portions of a scroll copied by the Emperor Hui-tsung.
Museum of Fine Arts, Boston.



Three figures from Chung Hsüan's scroll
Ladies Preparing Silk.

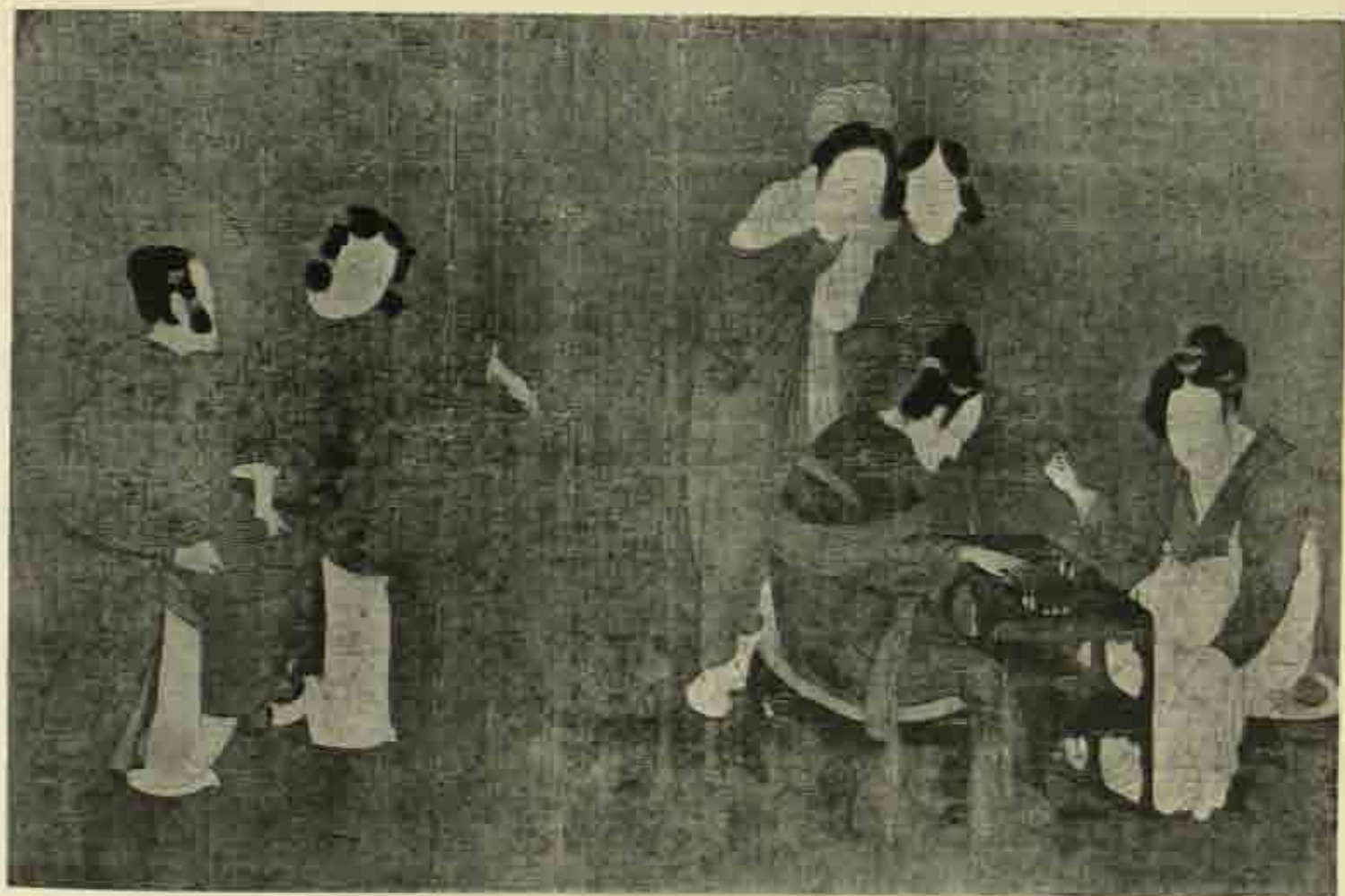




Attributed to Chang Hsün, An
Empress Returning from a Journey.
C. T. Loo's Successor, New York.



Attributed to Chou Fang,
 Palace Ladies and their servants
 in various occupations.
 Two sections of a scroll,
 Hui-hua kuan, Peking.



Attributed to Chou Fang, Ladies Playing Double Sixes. Freer Gallery, Washington.



Attributed to Chou Fang, *Ladies Making Music in a Garden*. Nelson Gallery, Kansas City.



A Lady Standing under a Tree Holding some Fruits. Drawing on a screen of the eighth century. Shosoin, Nara.



Drawing of a Young Woman.
Presented to Sven Hedin at
Turfan in 1896.
Ethnographical Museum, Stockholm.



Li Chén, Portrait of the Priest Amoghavajra. Tōji, Kyoto.



Kuan-hsiu, One of the Arhats.
Possibly self-portrait of the painter
with his inscription.
Imperial Household, Tokyo.



Kuan-hsiu, One of the Arhats. Imperial Household, Tokyo.



Follower of Kuan-hsiu, One of the Arhats. Muto Collection, Osaka.



After Wang Kuan, Bodhisattva Mañjuśrī and Bodhisattva Samantabhadra, National Museum, Stockholm.



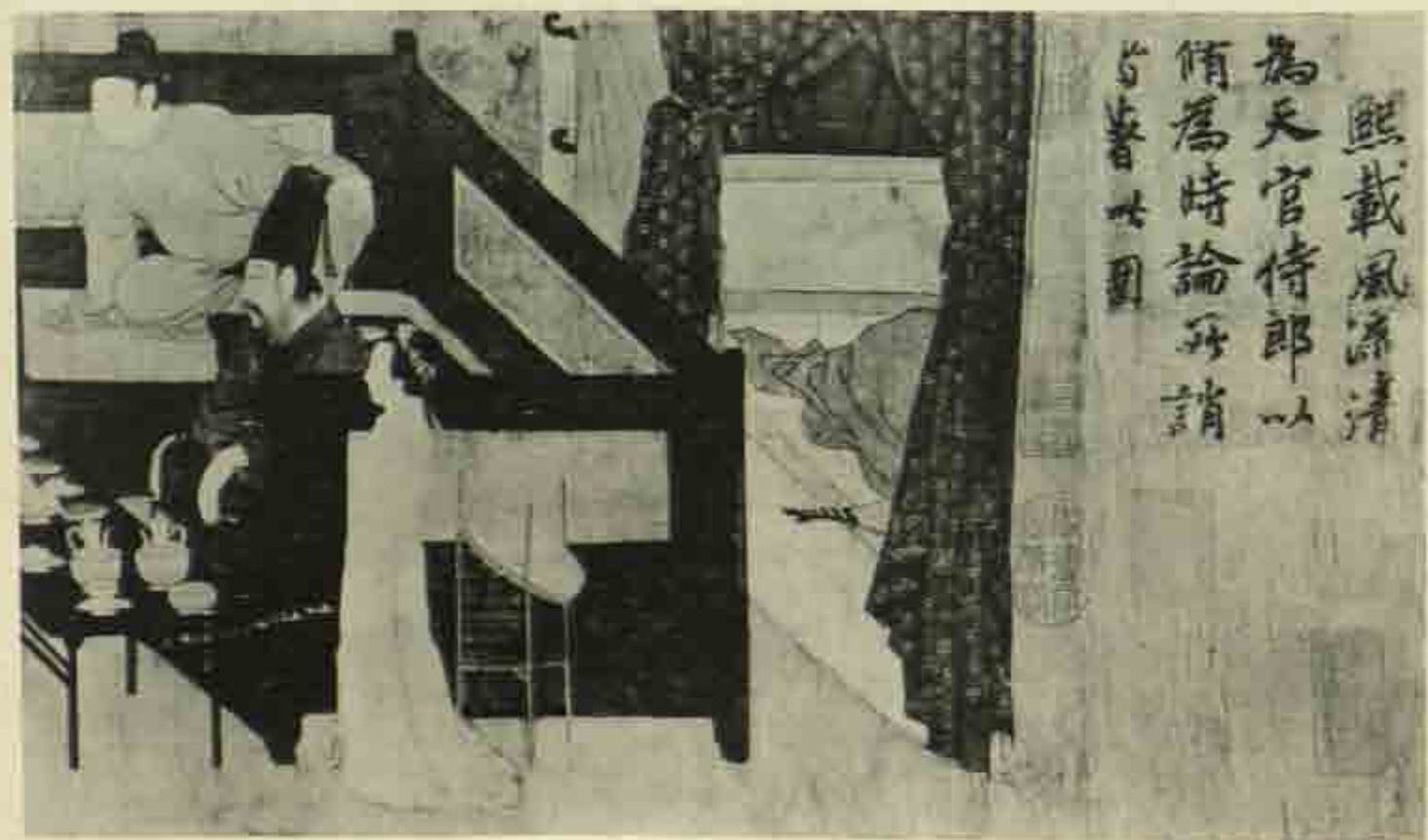
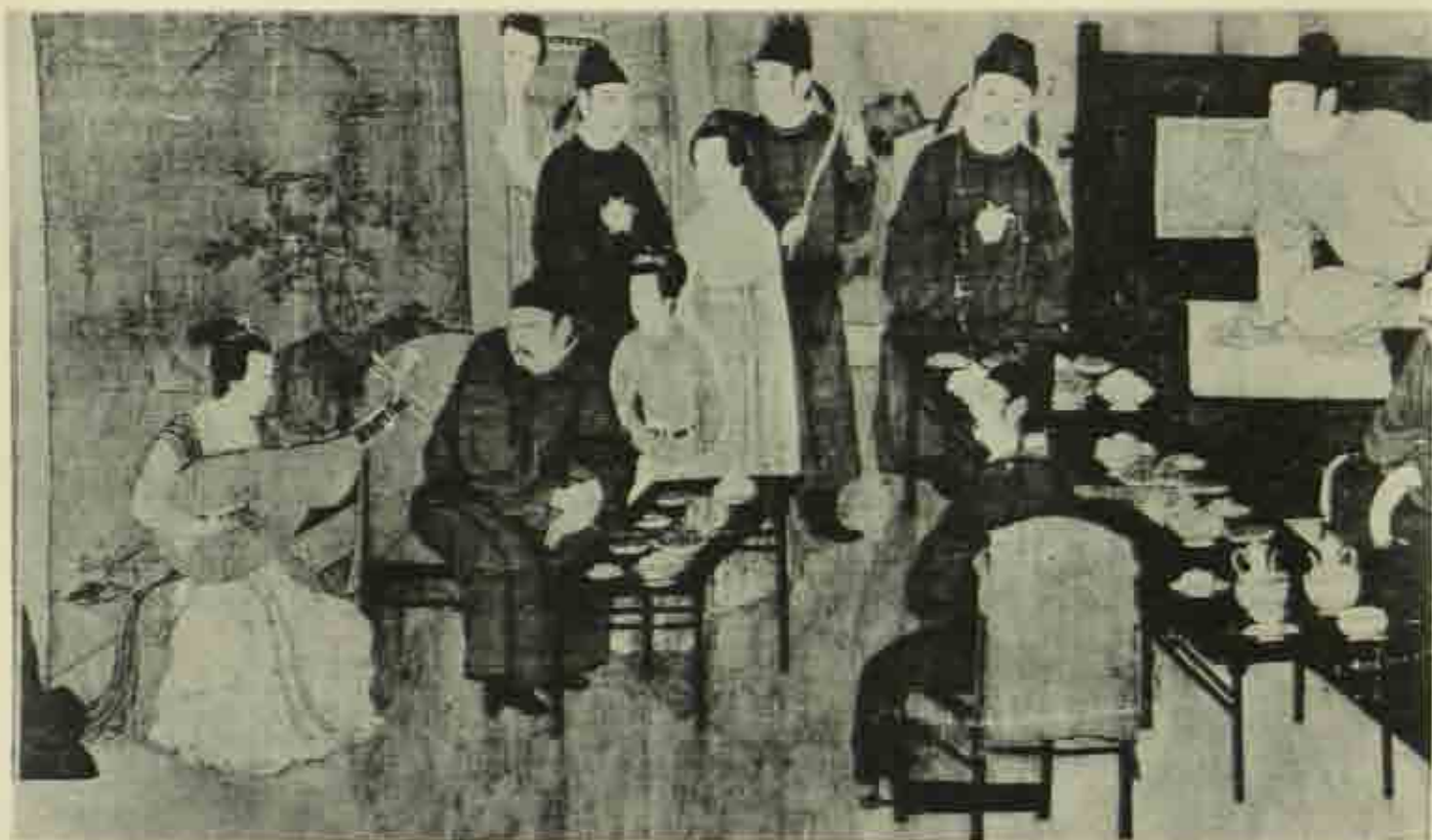
Shih K'o, attributed to, Two Patriarchs with their Minds in Harmony. Shōhōji, Kyoto.



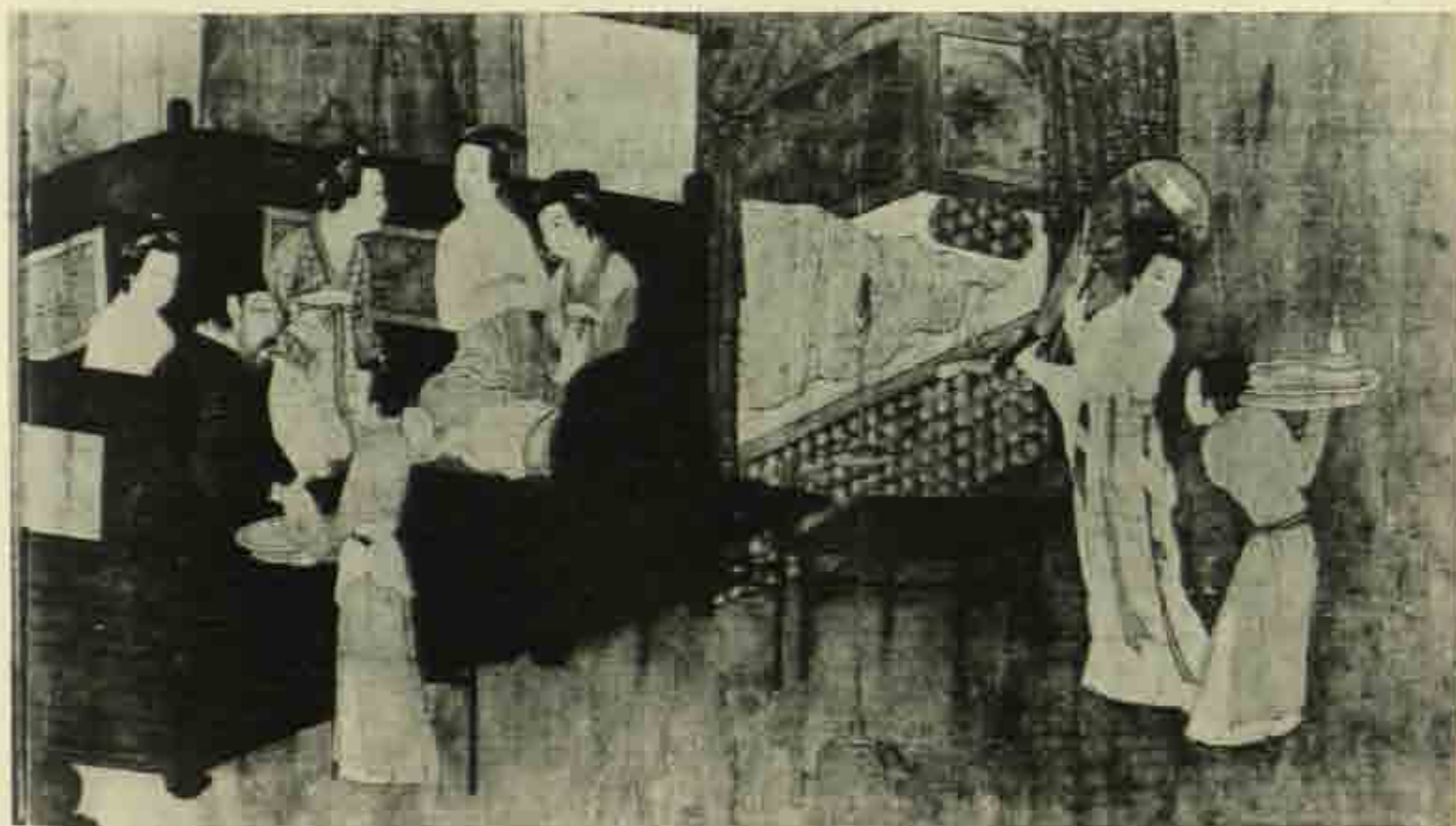
After Wu Tsung-yüan, *The Five Heavenly Rulers with their Retinues in Procession*, Sections of a wood-cut reproduction.



Ku Hsiang-chung, *The Night Revels of Han Hsi-tai*, Handscroll, Hsi-hua kuan, Peking.



Two sections from the handscroll illustrating the Night Revels of Han Hsi-tsai. Hui-hua kuan, Peking.



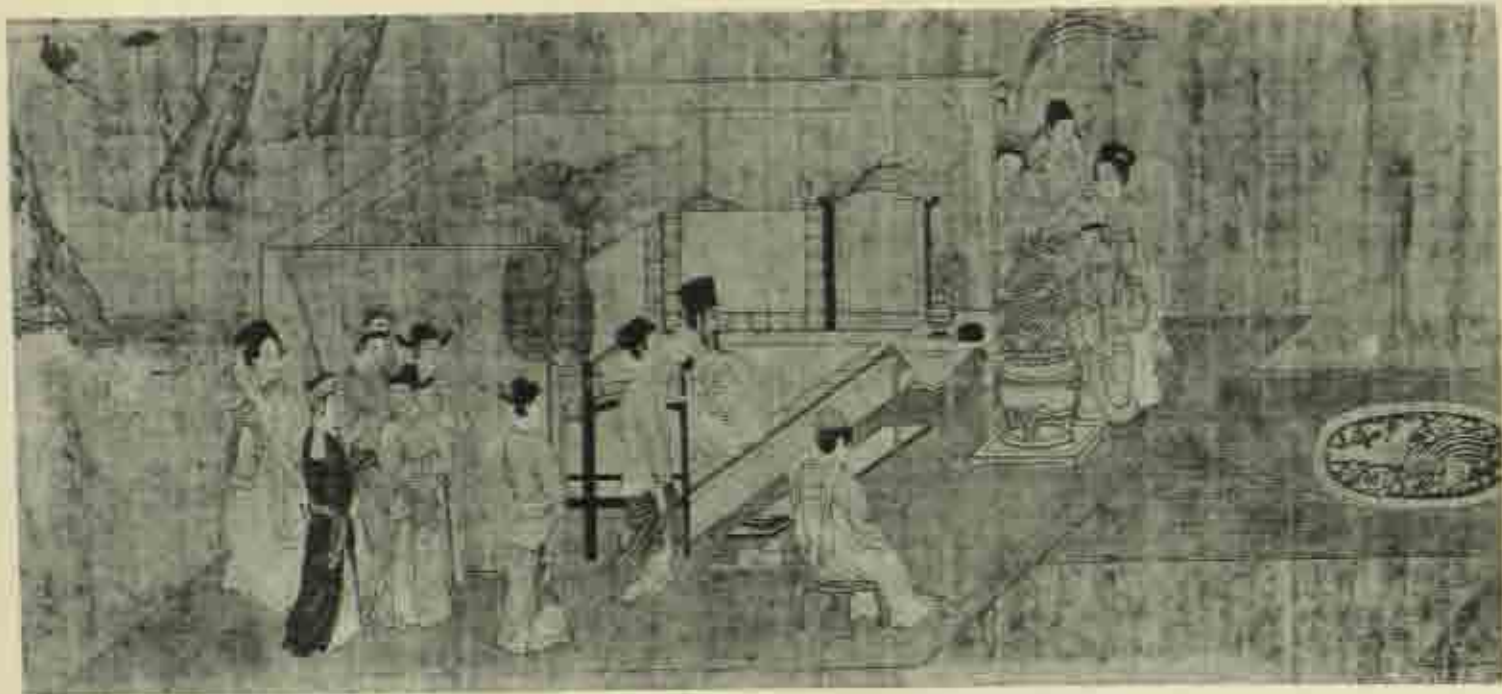
Two sections from the handscroll illustrating the Night Revels of Han Hui-tsai. Hui-hua kuan. Peking.



Sun Wei, attributed to, Two sections of a handscroll representing the Four Grey-heads at the beginning of the Han period, Art Museum, Shanghai.



Sun Wei, attributed to, One of the Four Grey-heads from the preceding picture. Art Museum, Shanghai.



After Chou Wên-chū, *A Concert at Court*. Two sections of a handscroll. The Art Institute, Chicago.



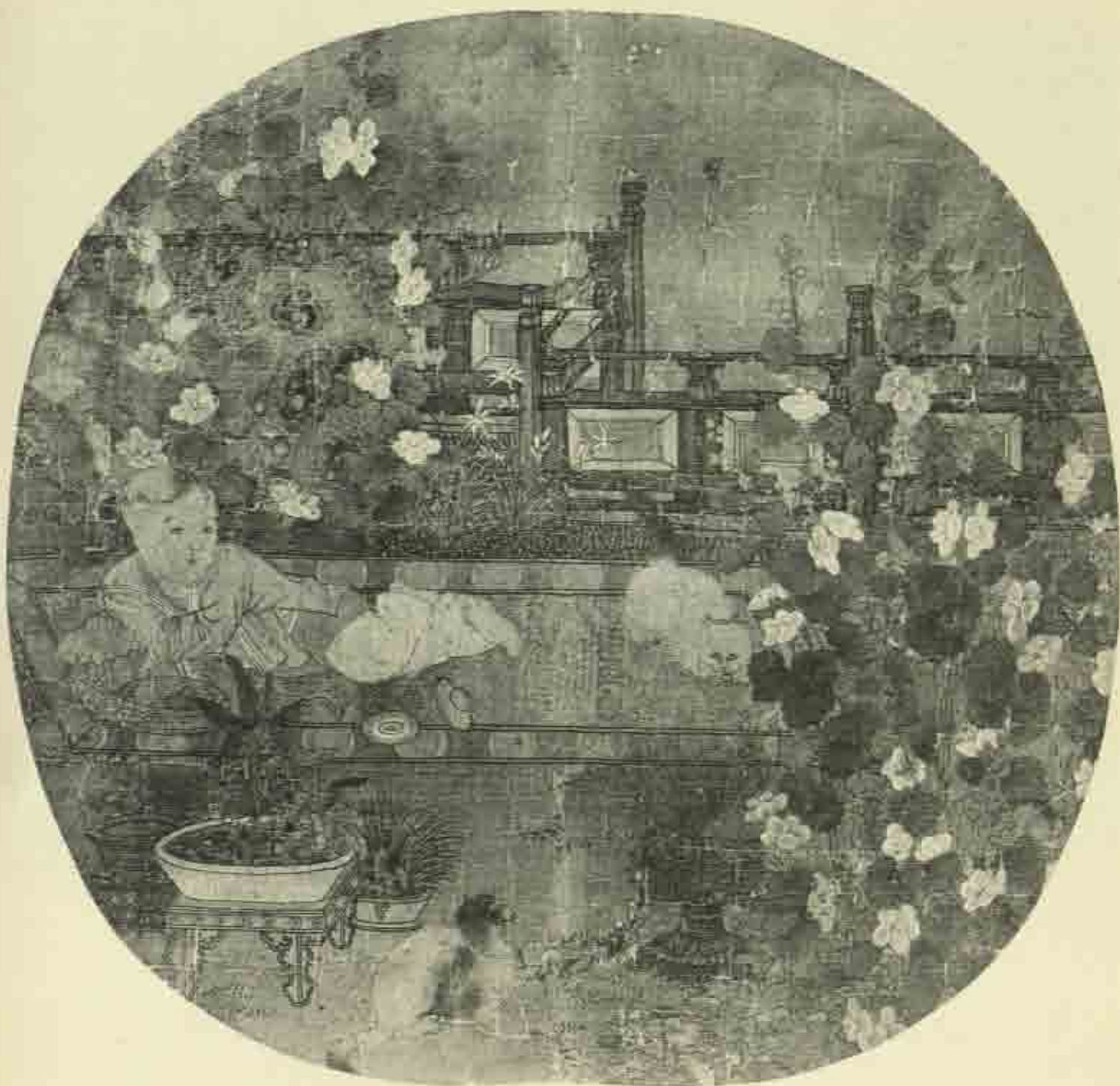
After Chou Wen-chū, *The Imperial Audience at the Concert*; detail from the preceding plate. The Art Institute, Chicago.



After Chou Wên-chū, *The Ladies Orchestra at the Court Concert*. The Art Institute, Chicago.



Chou Wên-chü, attributed to, *Resting from Embroidery Work*. Two parts of a handscroll,
J. D. Chen Collection, Hongkong.



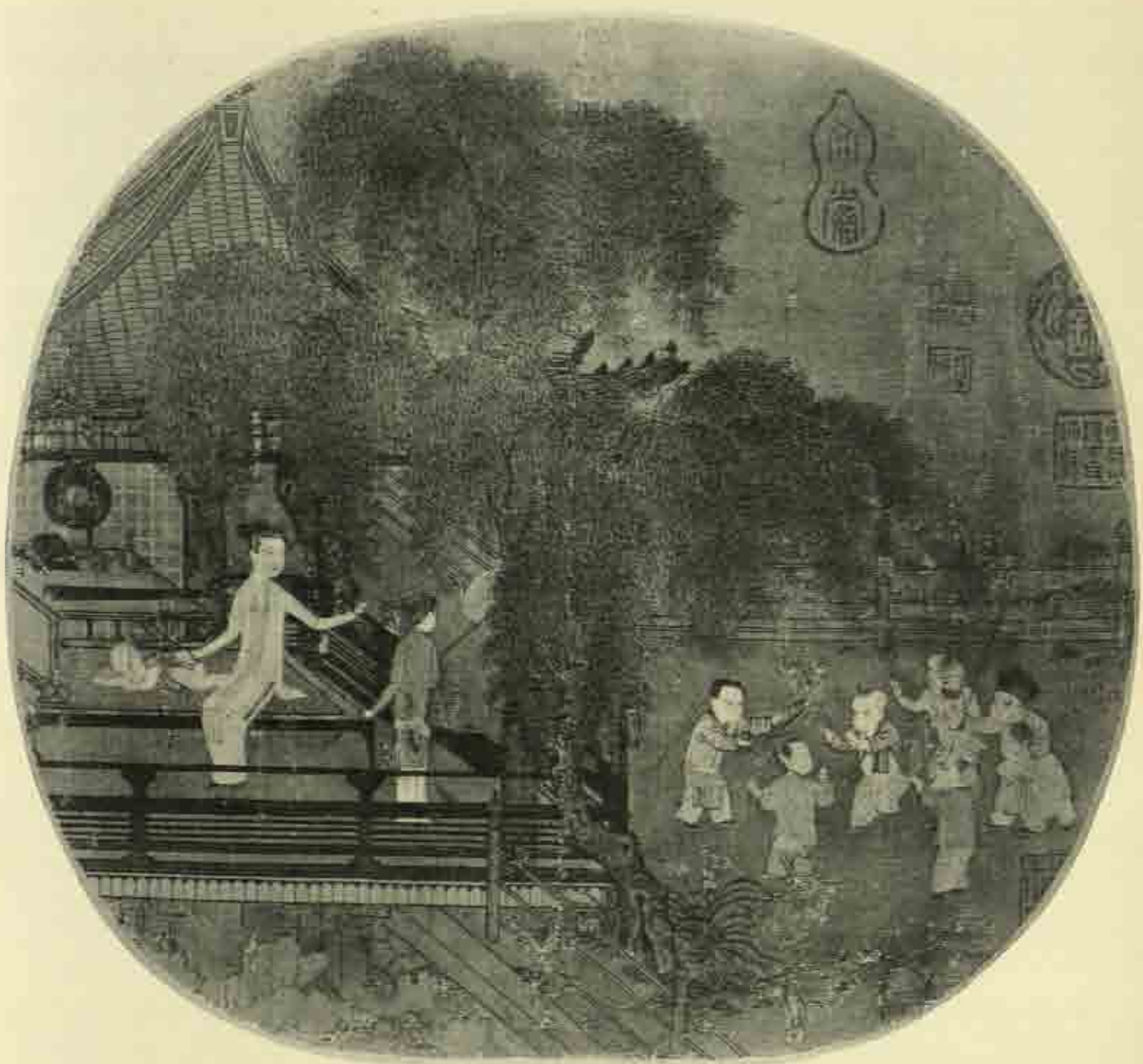
Chou Wen-chü, A Boy Resting on a Couch among Rose Mallows on a Garden Terrace.
Museum of Fine Arts, Boston.



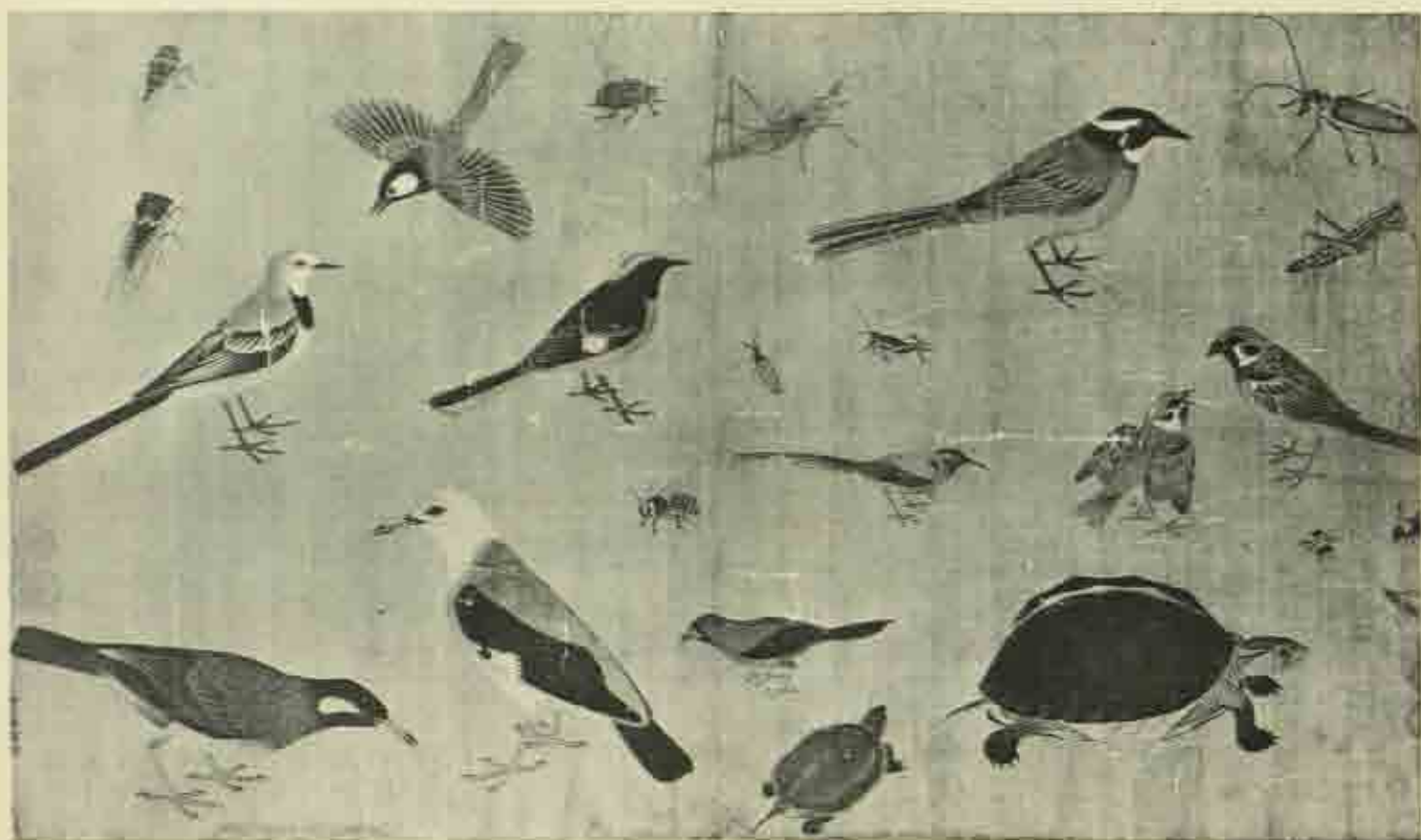
After Chou Wên-chü, *Court-ladies Adjusting their Coiffures*. Fogg Museum, Cambridge, Mass.



Manner of Chou Wên-chü, An Empress and Music-making Court-ladies at a Banquet. *Ku-kung shu-hua chi*, vol. VII.



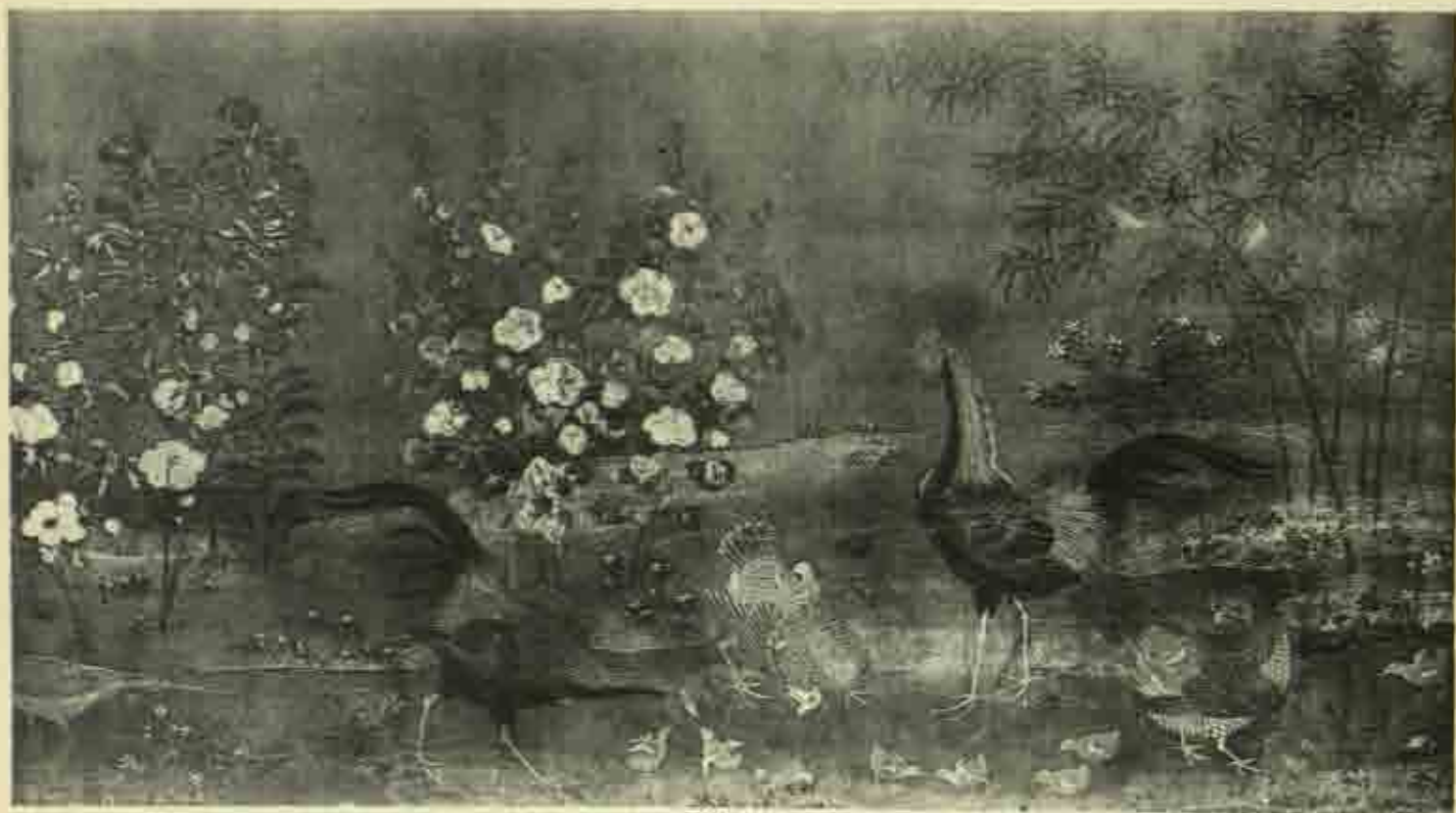
Wang Ch'i-han, attributed to, *A Lady on a Terrace by a Lotus-pond and Children Playing in the Garden*,
Museum of Fine Arts, Boston.



Huang Ch'ian, Studies of Birds and Insects. Hui-hua kuan, Peking.



Hu Kuei, attributed to, A Mongol Hunter Tying his Quarry on his Horse. Museum of Fine Arts, Boston.



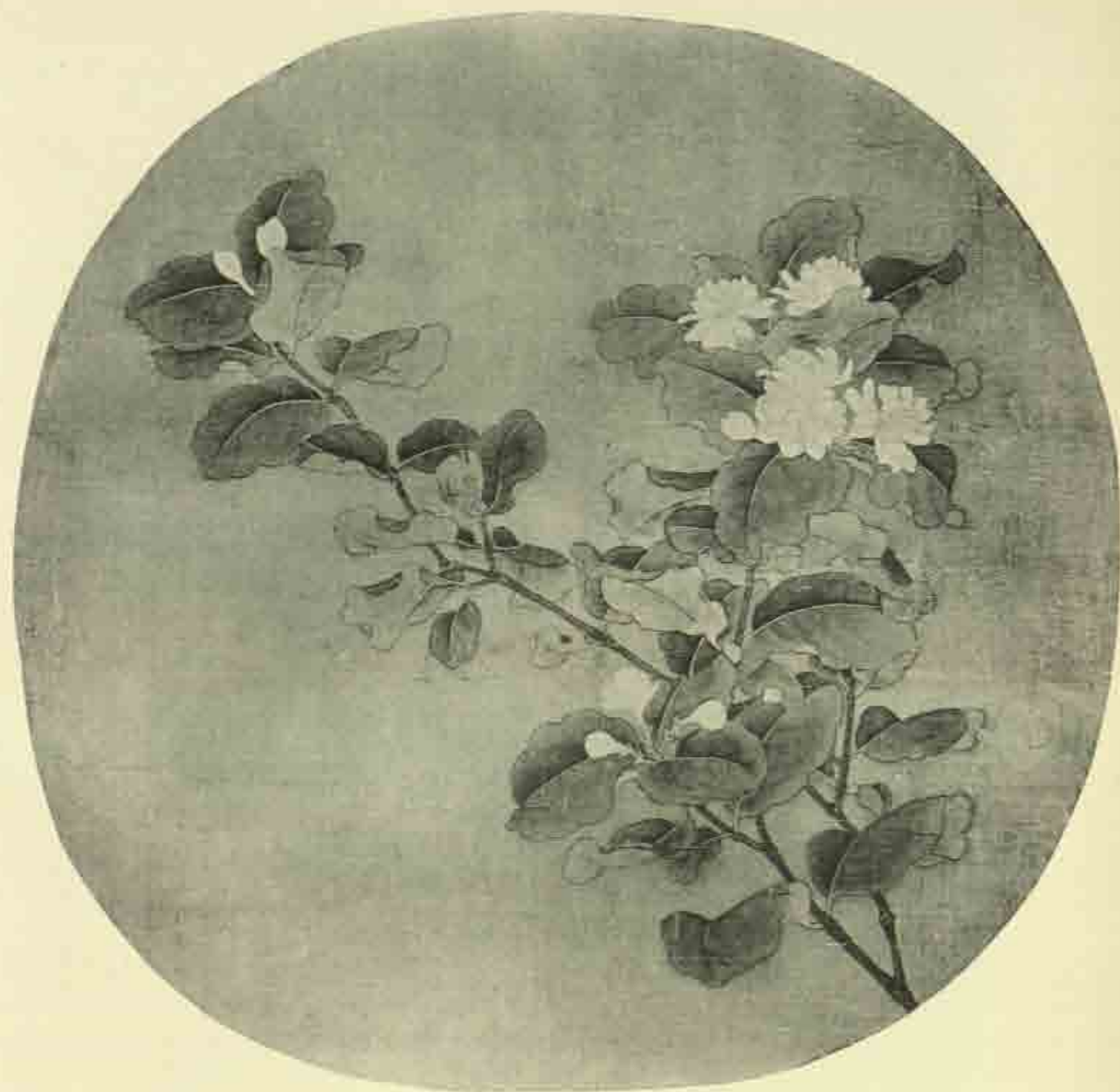
Huang Ch'üan, attributed to, *Fowl and Birds by a Willow Pool*.
 Ada S. Small Collection, Yale University, New Haven, Conn.



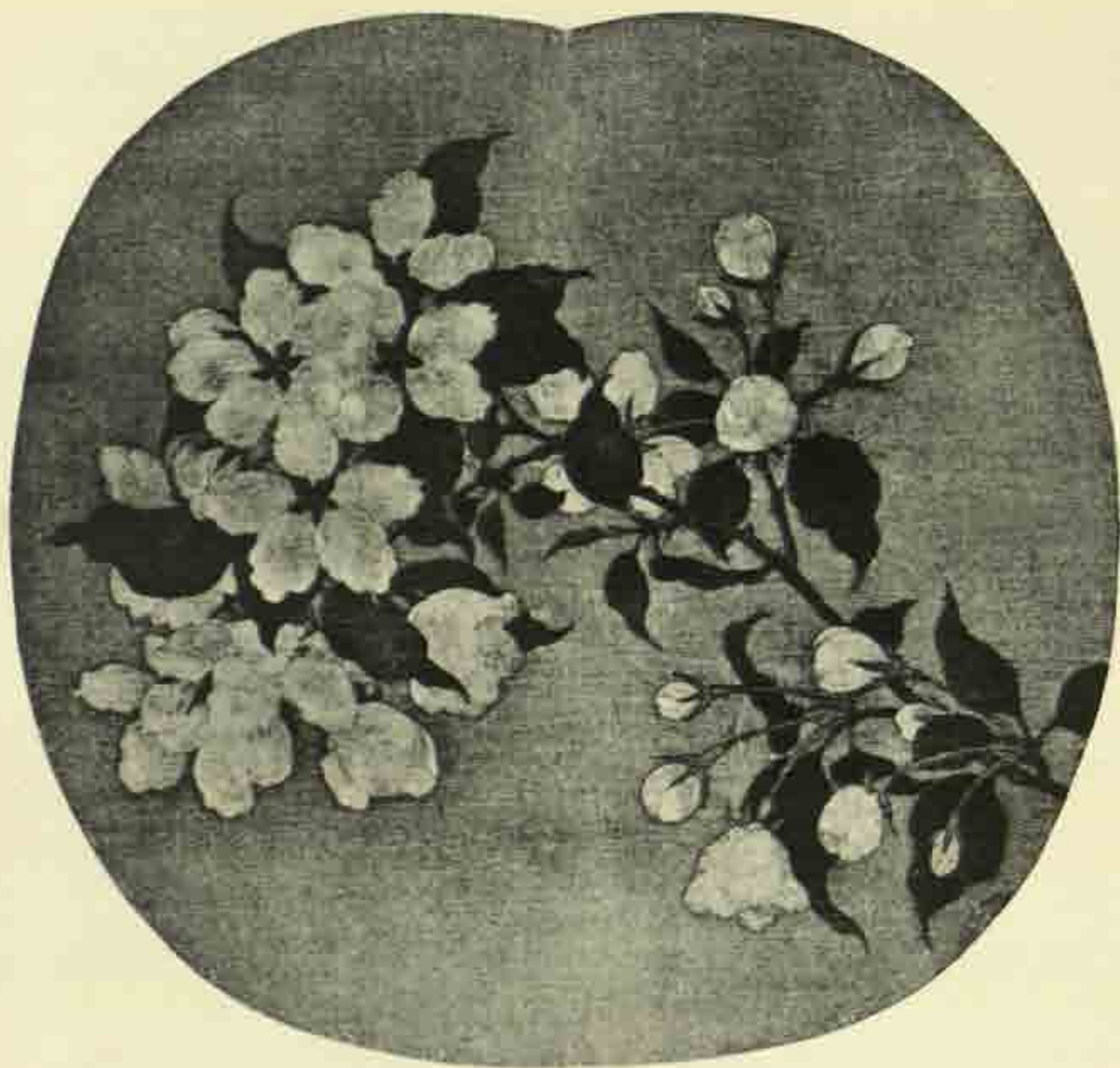
Huang Chū-ai, attributed to,
Geese by a Pool
Ku-kung shu-hua chi,
vol. XXXIII



Hsü Hsi, attributed to, *A Pheasant among
Blossoming Magnolias and Mutan Flowers*.
Ku-kung Collection.



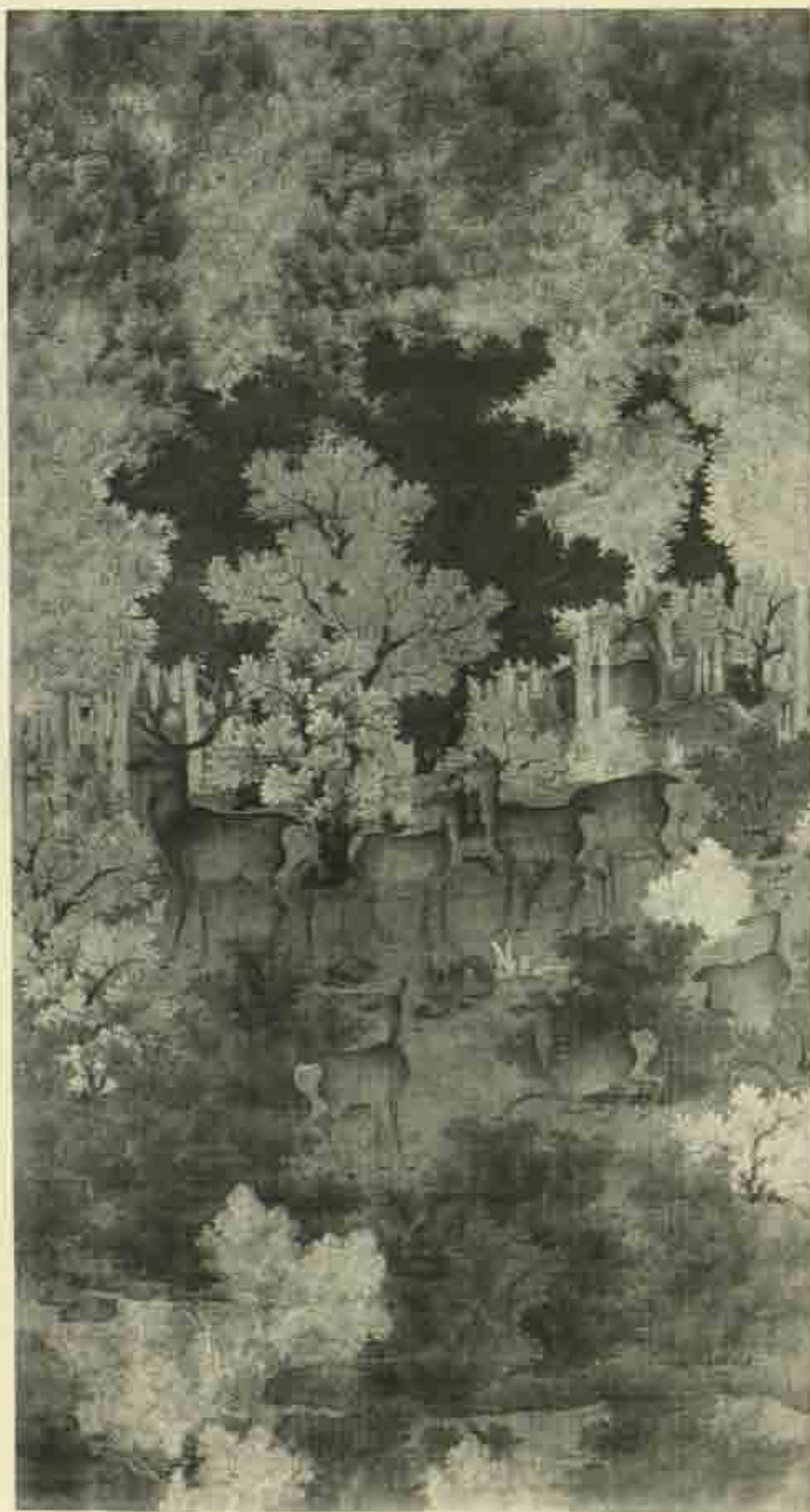
Chao Ch'ang, A Branch of White Jasmine. Sugahara Collection, Kamakura.



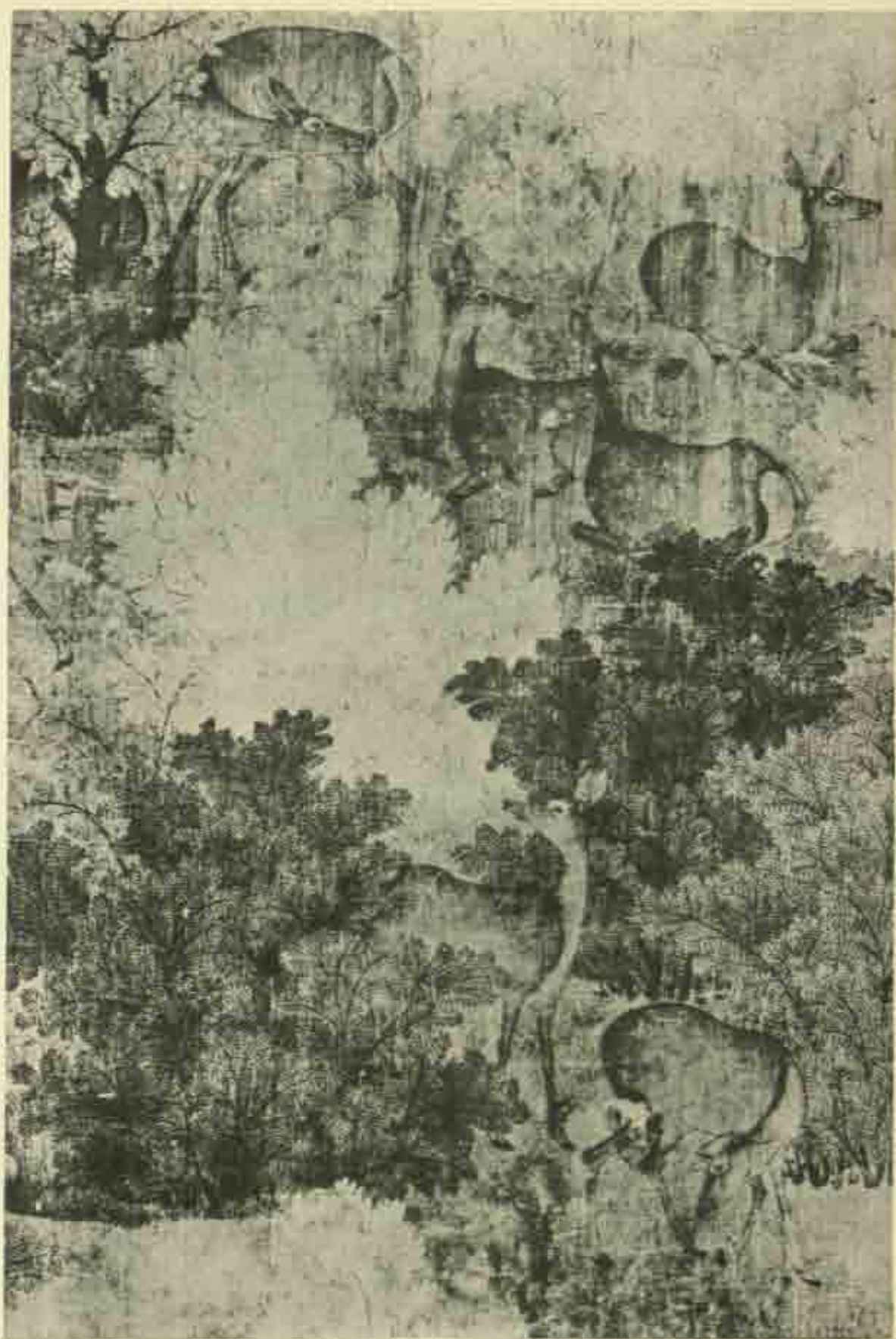
Chao Ch'ang, attributed to, A Branch of Blossoming Wild Apple. Marquis Asano Collection, Tokyo.



Chao Ch'ang, attributed to,
Flowers on New Year's Day.
Ku-kung Collection.



Anonymous painter,
A Herd of Deer in an Autumn Forest.
Ku-kung Collection.



Anonymous painter, Detail of the picture, Deer among Red-leaved maples.
Ku-kung Collection.



Chung Hao,
The K'uang Lu Mountain.
Ku-kung Collection.



Kuan T'ung, attributed to, The Ford of a Mountain-Stream. *Ku-kung shu-hua chi*, vol. VIII.



Kuan T'ung, attributed to, A Temple in a Mountain Gorge above a River Ford.
Saito Collection, Japan.



After Kuo Chung-shu, The Summer Palace of the Emperor Ming-huang. Abe Collection, Osaka Museum.



Li Ch'eng, attributed to,
Old Pine-trees on Snowy Rocks,
A Fisherman in a Boat.
Kai-kung shu-hua chi, vol. XXXI.



After Li Ch'eng. Reading the Memorial Stele. Abe Collection, Osaka Museum.



Ei Ch'eng; attributed to,
Tall Cedar-trees on a River-bank.
Ku-kung shu-hua chi, vol. XXXVII.



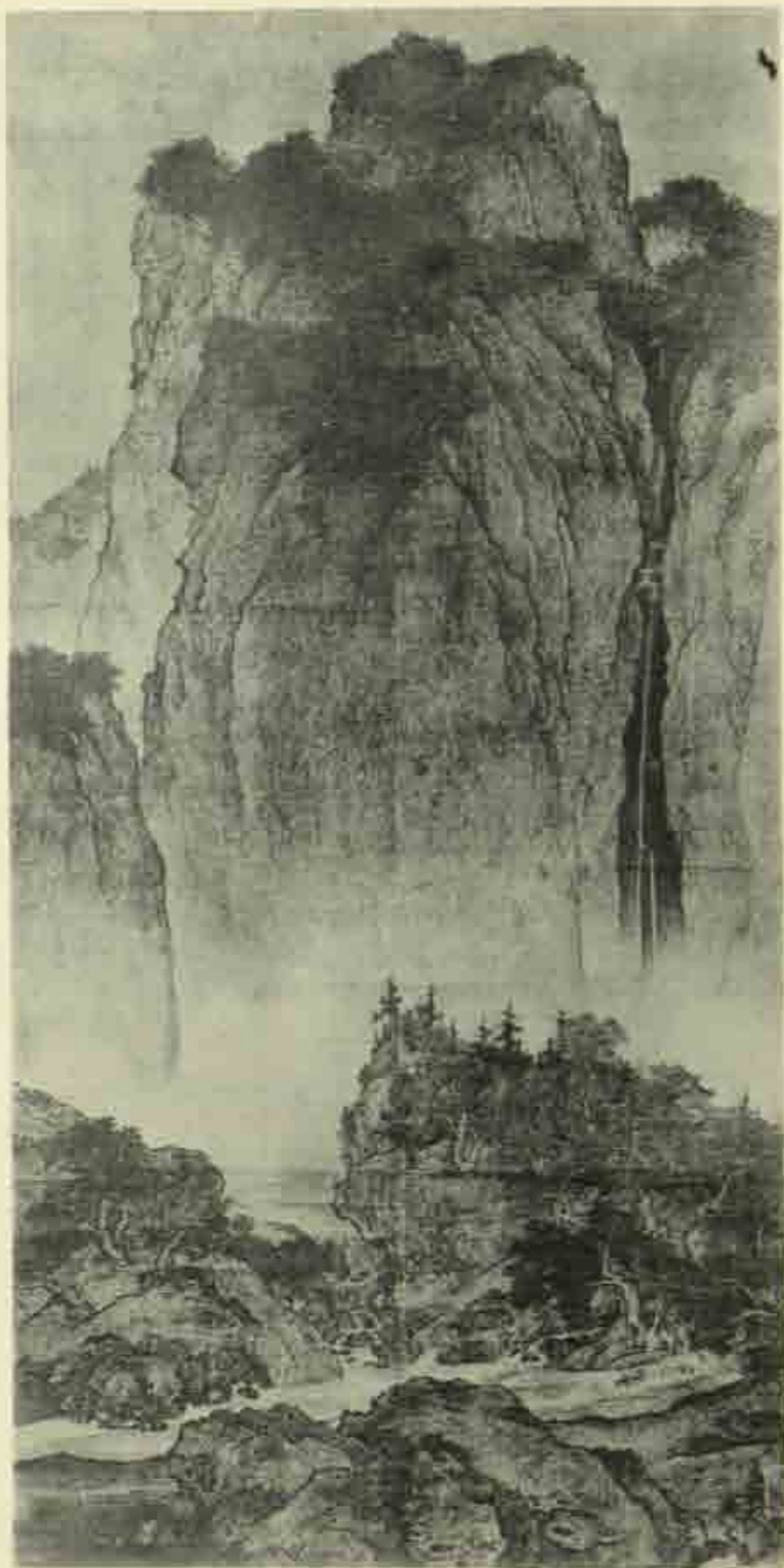
Li Ch'eng, attributed to, *A Temple
on a Clear Day in the Mountains*.
Nelson Gallery, Kansas City.



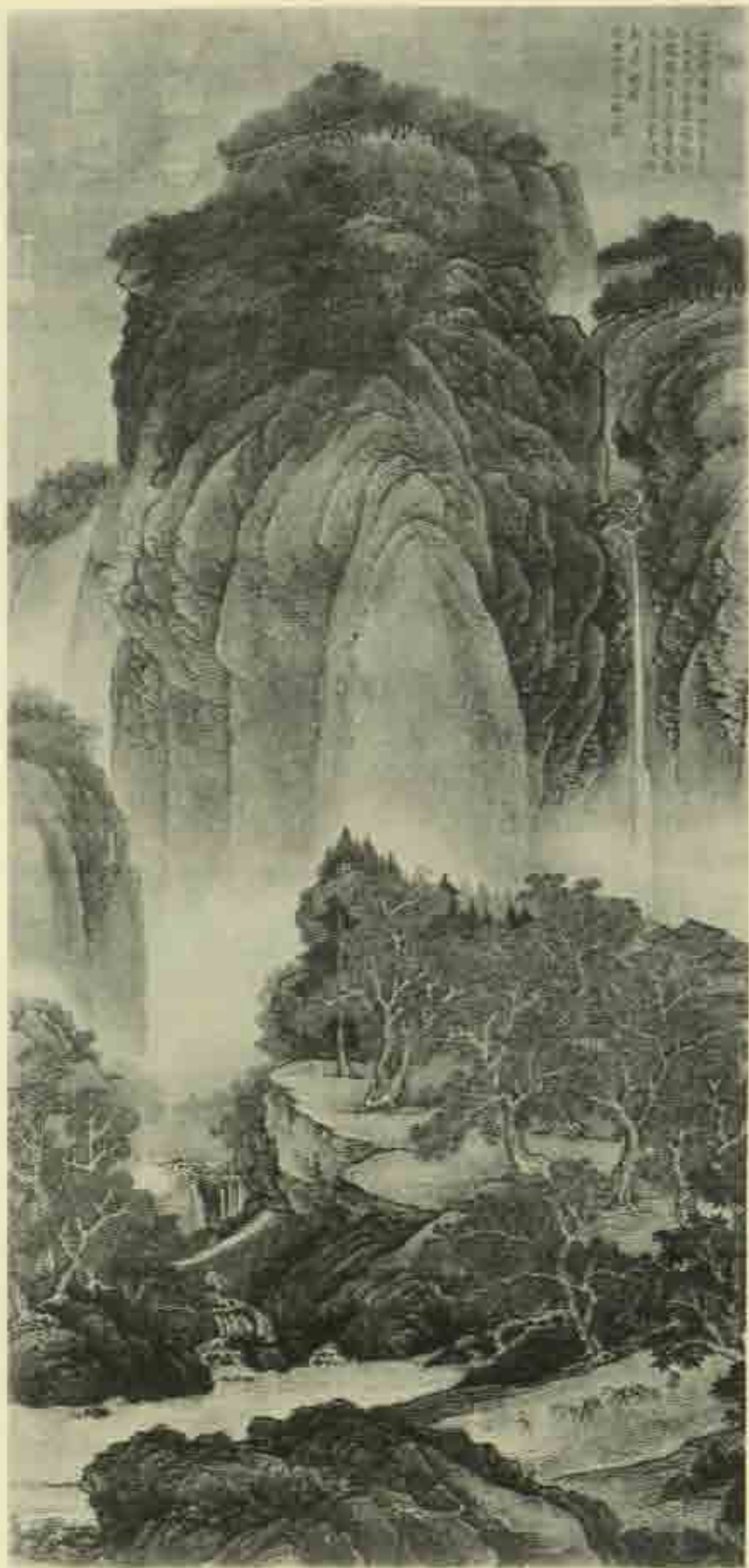
Li Ch'êng, attributed to,
Travellers among Snowy Hills.
(Only lower part of the picture.)
Museum of Fine Arts, Boston.



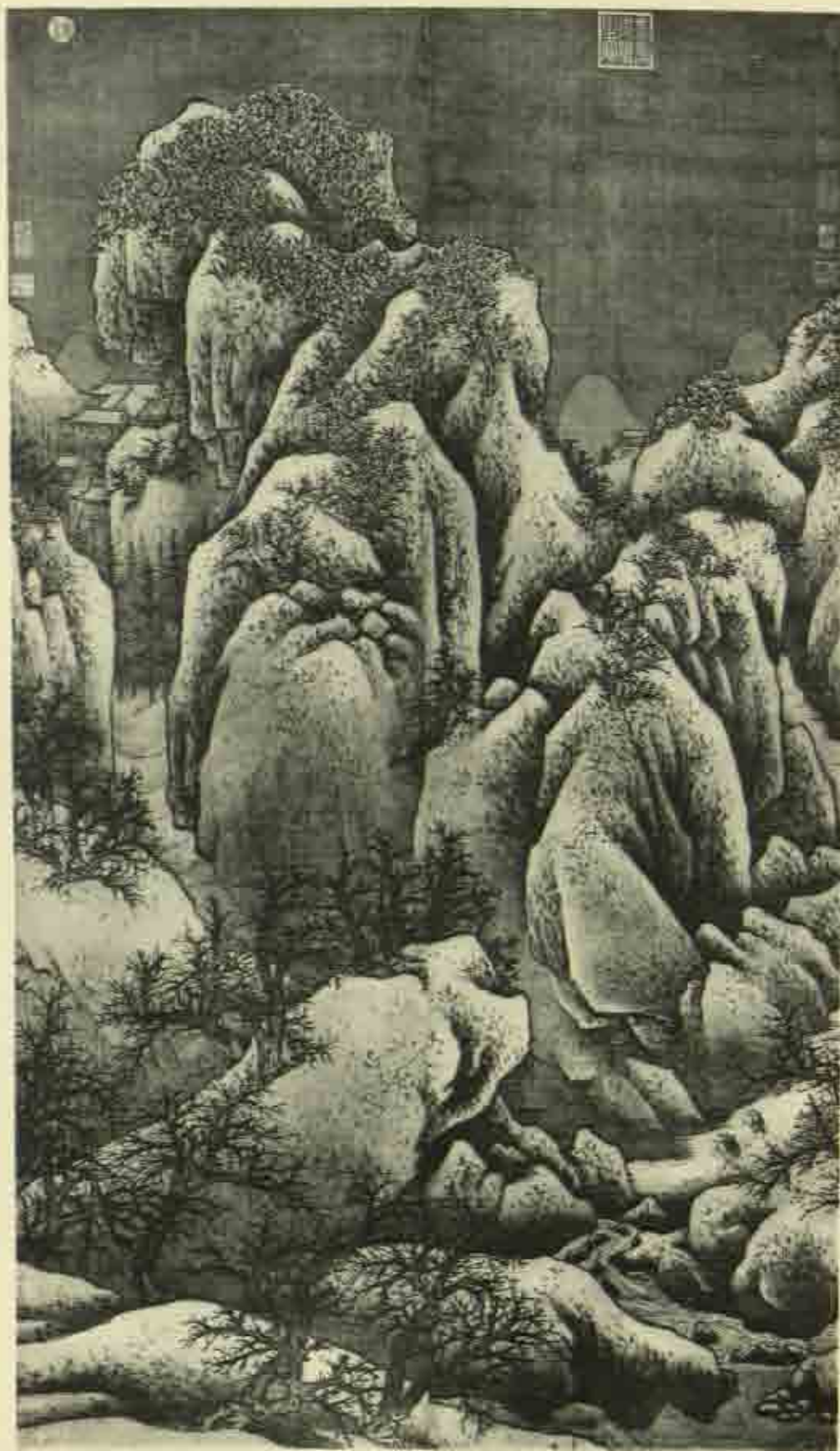
Fan K'uan, attributed to, Scholars' Pavilions in the Cloudy Mountains by a Stream.
Ko-king shu-hua chi, vol. IV.



Fan K'uan, Travellers among
Mountains and Streams.
Ku-kung Collection.



After Fan K'uan, Men with Donkeys Arriving at a Ford at the Foot of Steep Mountains. Ku-kung Collection.



Fan K'uan, attributed to,
A Temple in a Gully between
Snowy Mountains.
Ku-kung shu-hua chi, vol. X.



Fan K'uan, River-shore in Snow; a Wanderer in the Mist. Museum of Fine Arts, Boston.



Hsi Tao-ping. Fishing in the Mountain Stream. Nelson Gallery, Kansas City.



In the manner of Hsü Tao-ning. Bare Hills and Leafless Trees by a River. Yurinkan, Kyoto.



Tung Yüan, River-landscape, known as *Lung-su chiao-mün t'u*, (festival for Evocating Rain: Ku-kung Collection.)
Lung-su chiao-mün t'u



After Tung Yüan, Pavilions on the Mountains of the Immortals. Ku-kung Collection.



After Tung Yüan, Snow on the Mountains along a River. Saito Collection, Japan.



Tung Yüan, A Section of the Hsiao and Hsiang picture. Hui-hua kuan, Peking.



Tung Yüan, The Hsiao and Hsiang picture, Hui-hua kuan, Peking.



Tung Yuan, A Section of the Hsiao and Hsiang picture. Hui-lua kuan, Peking.



Anonymous Painter, 12th century. Section of the scroll: *A Clear Day in a Valley*. Museum of Fine Arts, Boston.



Chū-jan, A Winding Path between
High Mountains in Autumn.
Ku-kung Collection.



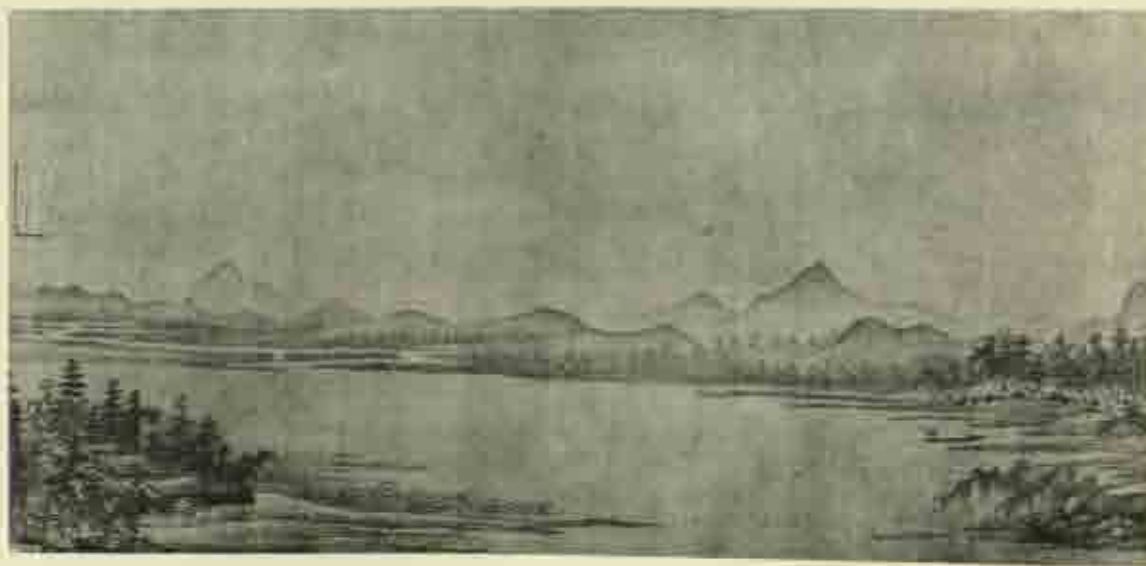
Chū-jan, attributed to, Wooded Mountains and Cottages by an Inlet of Water.
Saito Collection, Japan.



Chü-jan, A Winding Path between
High Mountains in Autumn.
Ku-kung Collection.



Chū-jan, attributed to, Wooded Mountains and Cottages by an Inlet of Water.
Saito Collection, Japan.



Chü-jan, attributed to, River-scenery and Humpy Mountains. Sections of a handscroll,
J. D. Chen Collection, Hongkong.



Yen Wen-kuei, Towering Mountains along a River.
Ku-kung Collection.



Kuo Hsi, *Clearing Autumn Skies over Mountains and Valleys*. Part of a handscroll. Freer Gallery, Washington.



Kuo Hsi, attributed to, Old Cedar-trees on Snow-covered Mountains. Ku-kung Collection.
Plate 174



Kuo Hsi, Early Spring in the Mountains. Ku-kung Collection.



After Kuo Hsi, A Village among Lofly Mountains. Ku-kung Collection.

快是宜
信乃自愛耳
今子處更不重封
夢得祗接閣下
此

六月十三日

龍爭駢頭此生暫寄寓常
然名實浮我比陶令愧

師為遠以優送我還過溪
水當逆流聊使此人山永記
二老遊大千在掌握寧有離
別憂

元祐五年十二月十九日

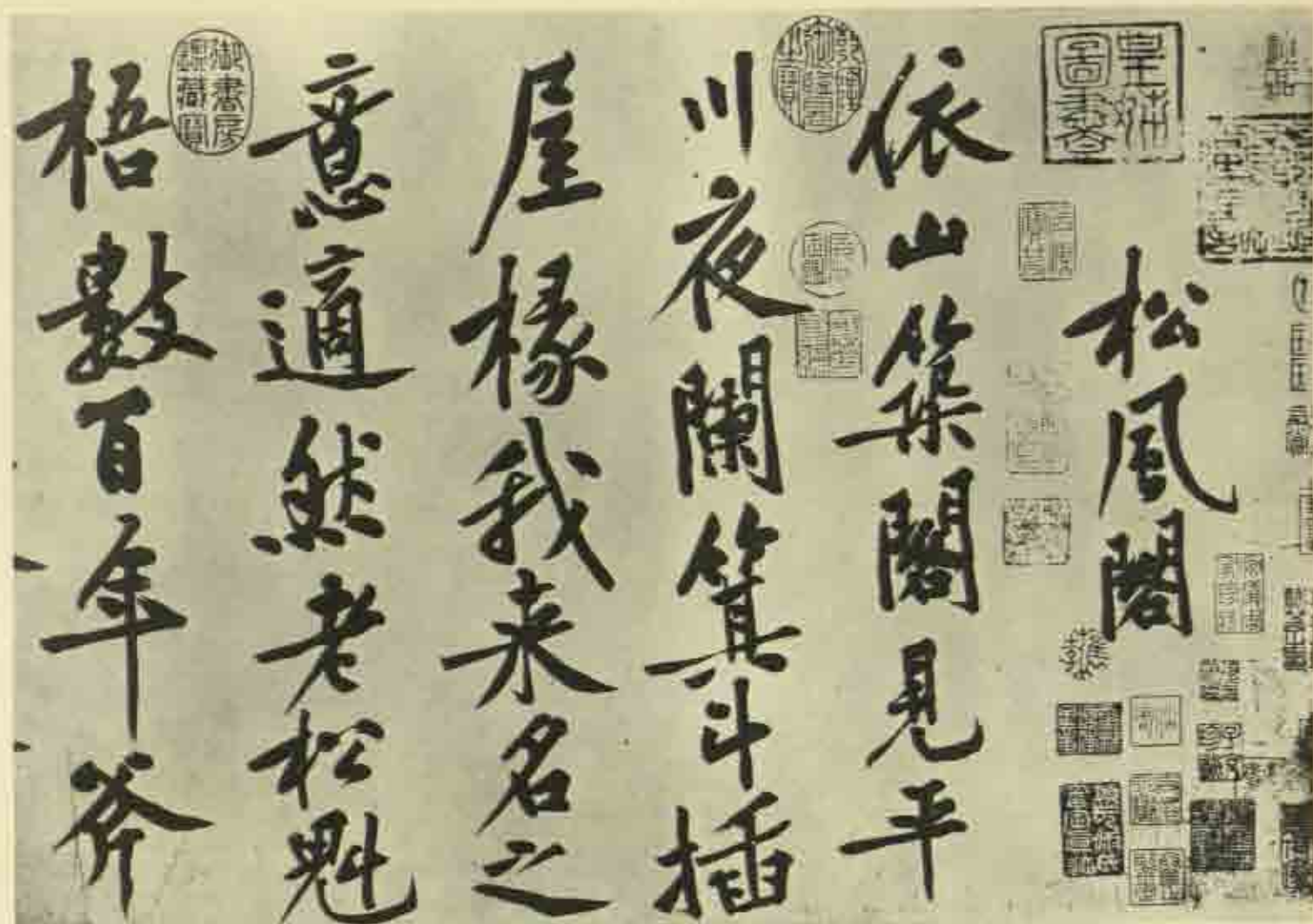


饑不能飽曉
見寒溪有灼
煙東坡道人





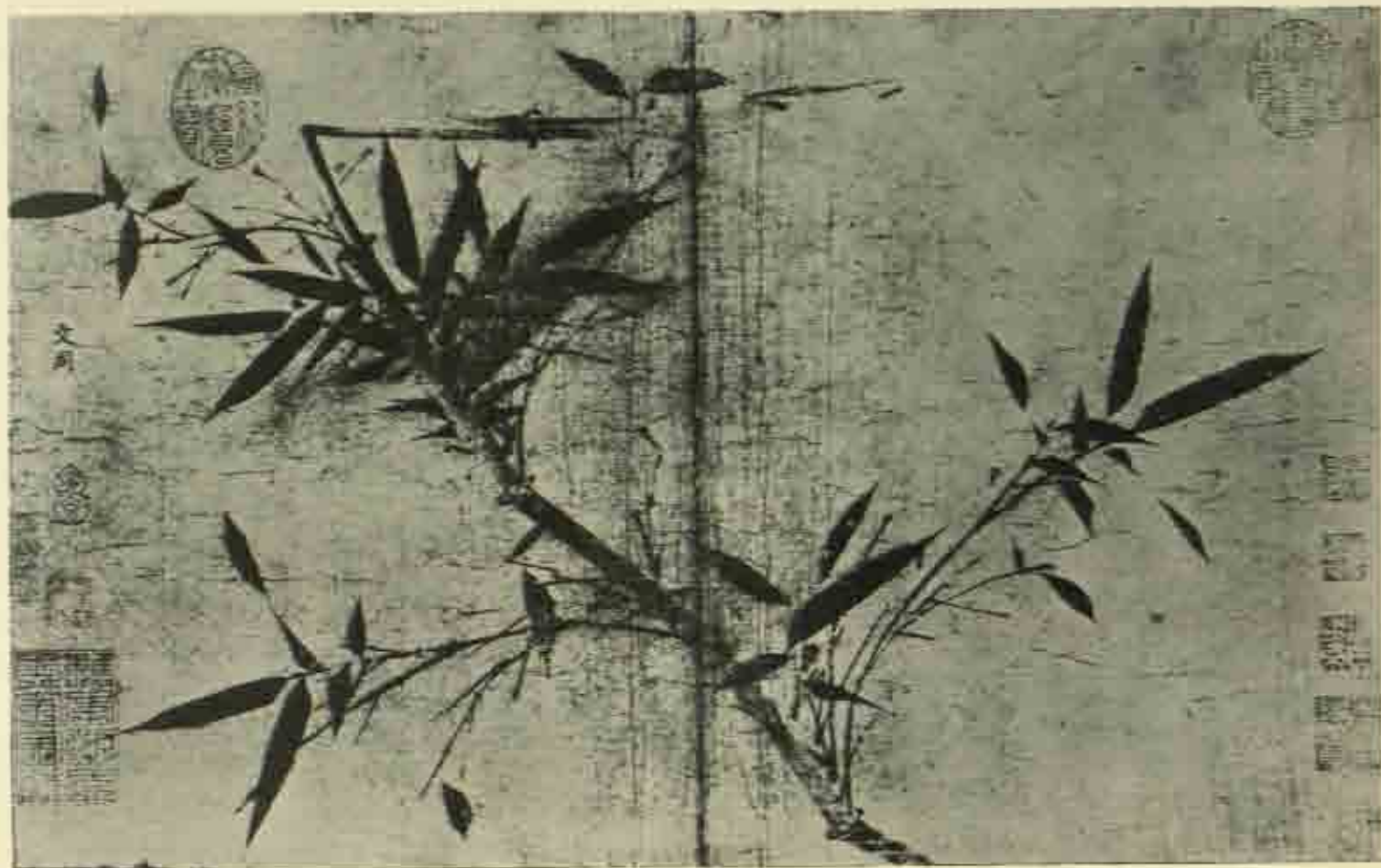
Su Tung-p'o, attributed to, An Old Tree and Bamboo-shoots Growing by a Stone.
Inscriptions by Mi Fei and Lin Liang-tso. Anonymous Collection.



Huang T'ing-chien, Part of a poem called The Pavilion among the Pines, written in 1102, Ku-kung Collection.



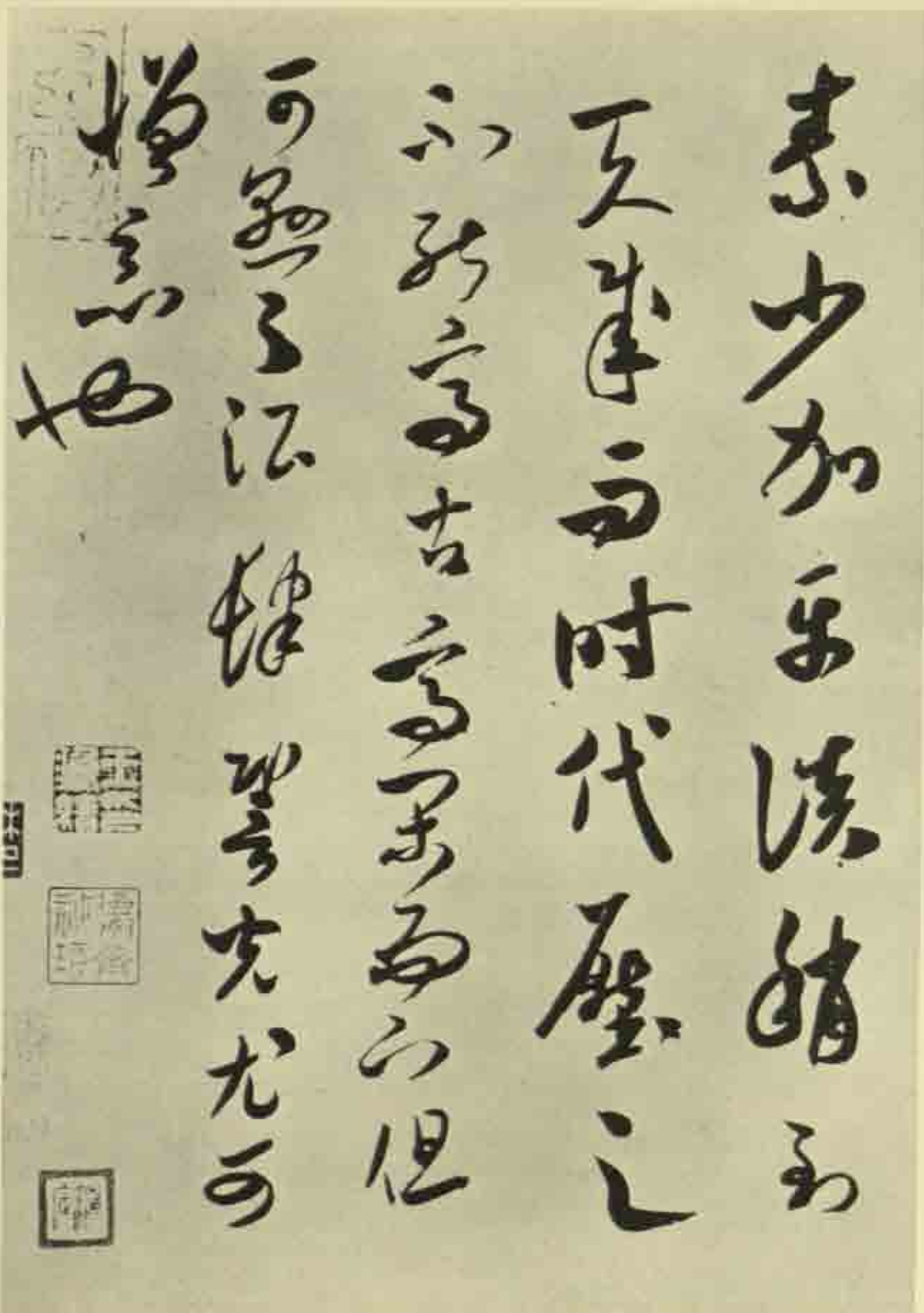
Wên T'ung, attributed to, A Large Branch of Bamboo, Ku-k'ing Collection.



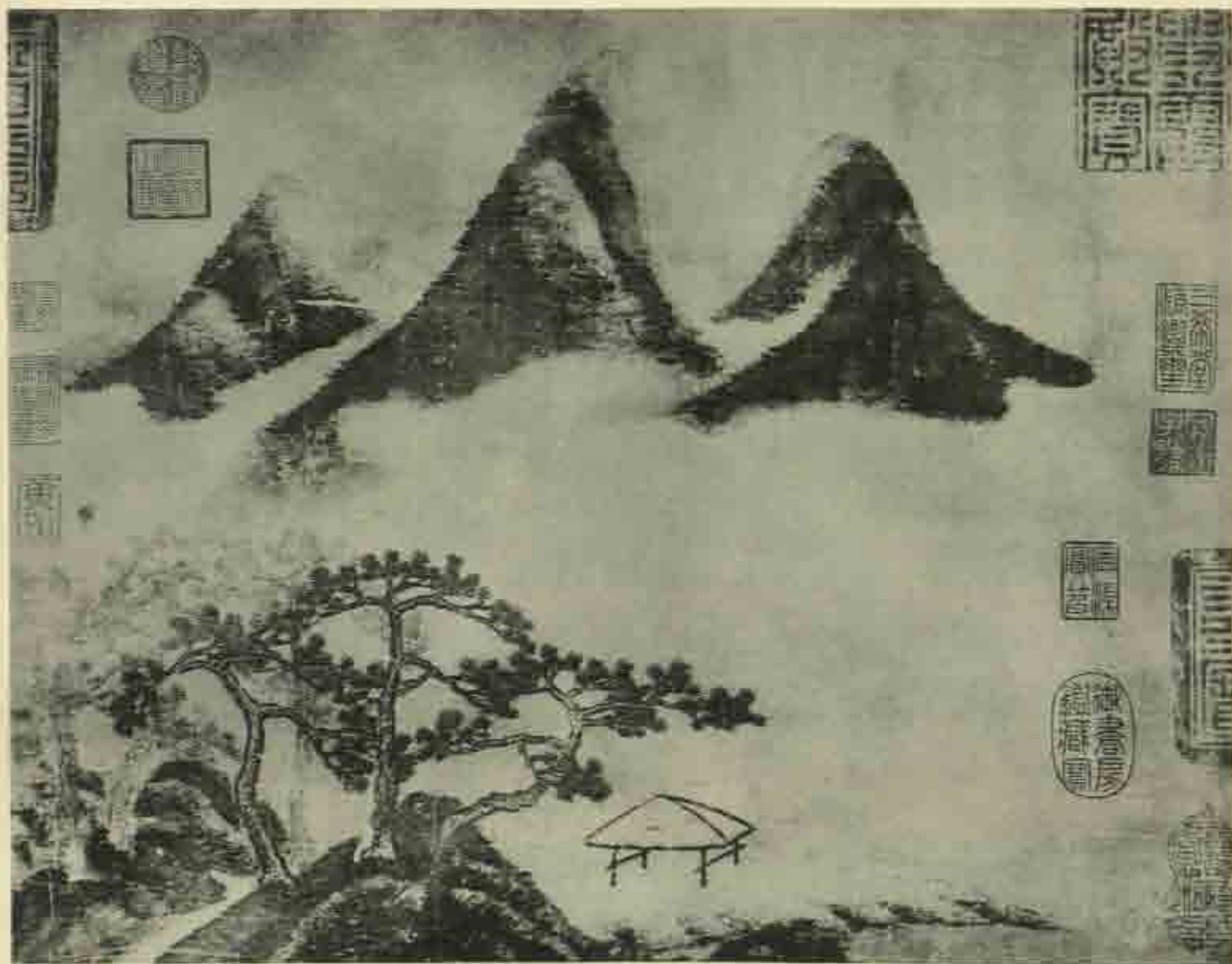
Wên Tung, attributed to, A Small Branch of Bamboo. An Album-leaf. Ku-kung Collection.



Wên Tung, attributed to, *Autumn in the River Valley*. Parts of a handscroll. Metropolitan Museum.



Mi Fei, Part of an Essay; Calligraphic specimen. Ku-kung Collection.



Mi Fei, attributed to, *Spring Mountains and Pine-trees*. A Large Album-leaf. Ku-kung Collection.



After Mi Fei, Thick Mist along River and Mountains. Parts of a handscroll. Former National Museum, Peking.



Mi Fei, attributed to,
Grassy Hills and Leafy Trees in Mist.
Freer Gallery, Washington.



Mi Yu-jên, attributed to, Cloudy Mountain Ridge along a River. Dated 1130. Cleveland Museum of Art.



Mi Yu-jên, attributed to, *Mountains Rising through the Clouds*. Inscription in the manner of the painter.
Shen Chou Ta Kuan, vol. 9.



Li Lung-mien, attributed to, Two Western Horses with their Grooms. Parts of a handscroll.
Formerly Private Collection, Tokyo.



Li Lung-mien, attributed to, Two Western Horses with their Grooms. Parts of a handscroll.
Formerly Private Collection, Tokyo.



Li Lung-mien, *Mu-fang t'u*, Horses Brought out to Pasture. Section of a handscroll. According to inscription, painted by Li Lung-mien after an original by Wei Yen of the T'ang period. Hui-luz kuan, Peking.



Li Lung-mien, *Chi-jang t'u* (Beating the Ground). Peasants Dancing. Three sections of a handscroll. Former National Museum, Peking.



After Li Lung-mien, *The Dwellings on the Mountains of the Sleeping Dragon*. Three sections of a handscroll. Former National Museum, Peking.



Li Lung-mien, attributed to, Immortals and Fairies in an Imaginary Landscape.
Two sections of a handscroll. Freer Gallery.



Li Lang-mien, attributed to, Immortals and Fairies in an Imaginary Landscape.
Section of same scroll as in the preceding plate.



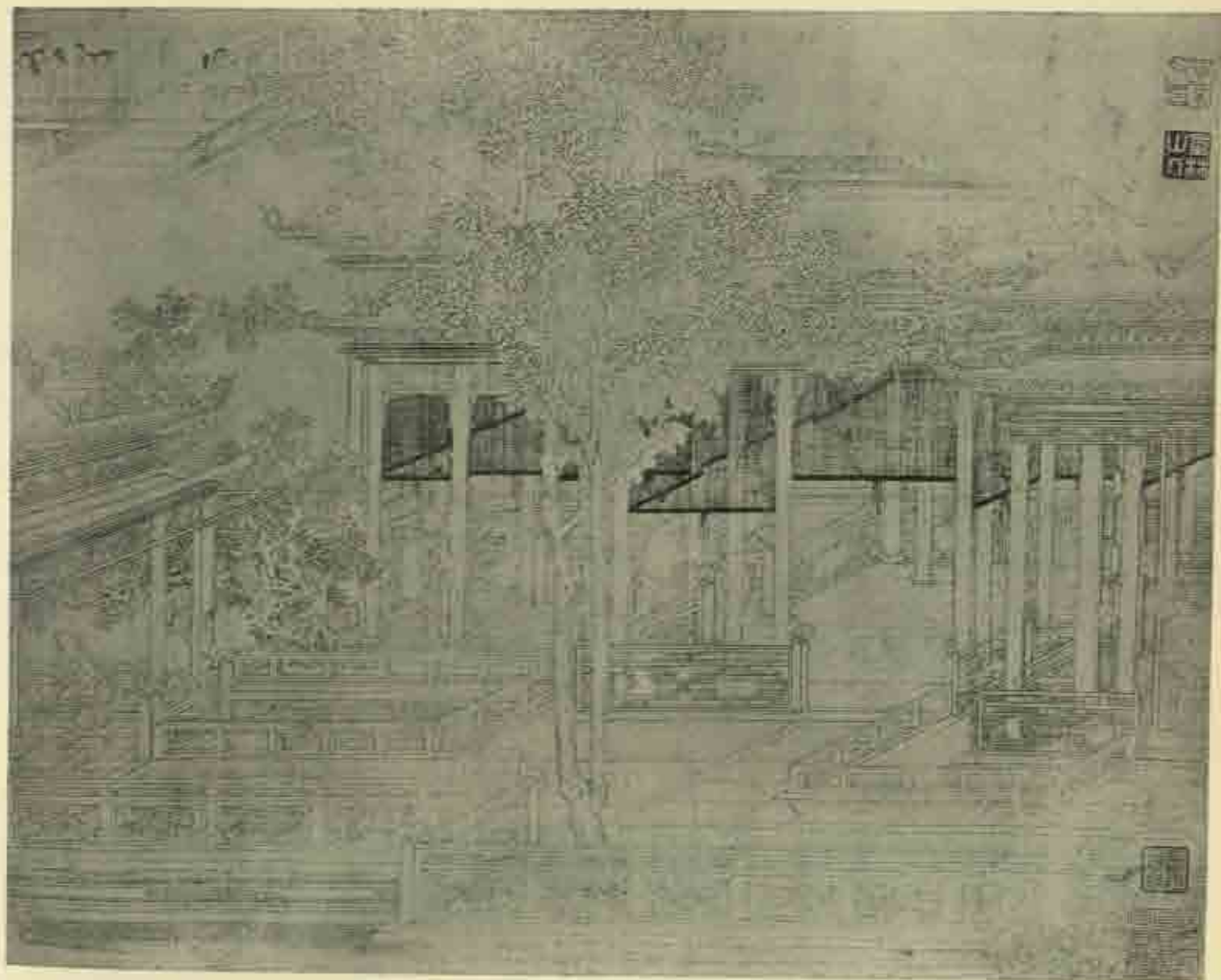
After Li Lung-mien, Illustrations to The Nine Songs of Ch'ü Yüan. Two sections of a handscroll. Ku-kung collection.



Li Lung-mien, attributed to, Vimalakirti. National Museum, Tokyo.



Ch'iao Chung-ch'ang, attributed to, Families Moving their Residence. Two sections of a handscroll. Freer Gallery.



Follower of Li Lung-mien, Views of an Imperial Summer Palace. Section of a handscroll. Freer Gallery.



Anonymous Painter, early twelfth century. One of The Five Old Men of Sui-yang. Freer Gallery.



Ho Ch'ung, attributed to,
A Young Lady in White. Freer Gallery.



Chang Tun-li, attributed to, illustrations to the Nine Songs of Ch'ü Yüan. Two sections of a handscroll. Museum of Fine Arts, Boston.



Anonymous Painter, end of
twelfth century. A Lohan and a
Civil Official. The Art Academy,
Tokyo.



Chou Chi-ch'ang. A Lohan Seated in Meditation in a Cave, while some of his companions stand in prayer on the encircling clouds. Dated 1178. Museum of Fine Arts, Boston.



Chou Chi-ch'ang, Lohans
Demonstrating the Mysterious
Power of their Sūtras before Taoist
Heretics. Museum of Fine Arts,
Boston.



Lu Hsin-chung, The Fourteenth
Lohan in Contemplation by a
Lotus-pond. Museum of Fine
Arts, Boston.



Chang Ssu-kung, attributed to,
Portrait of Pu-k'ung Chin-kang.
Kozanji, Kyoto.

大宋國日本國天無
根地無種一向定平光
有誰分曲直爲起南
山白額出浩一清風
生臥龍

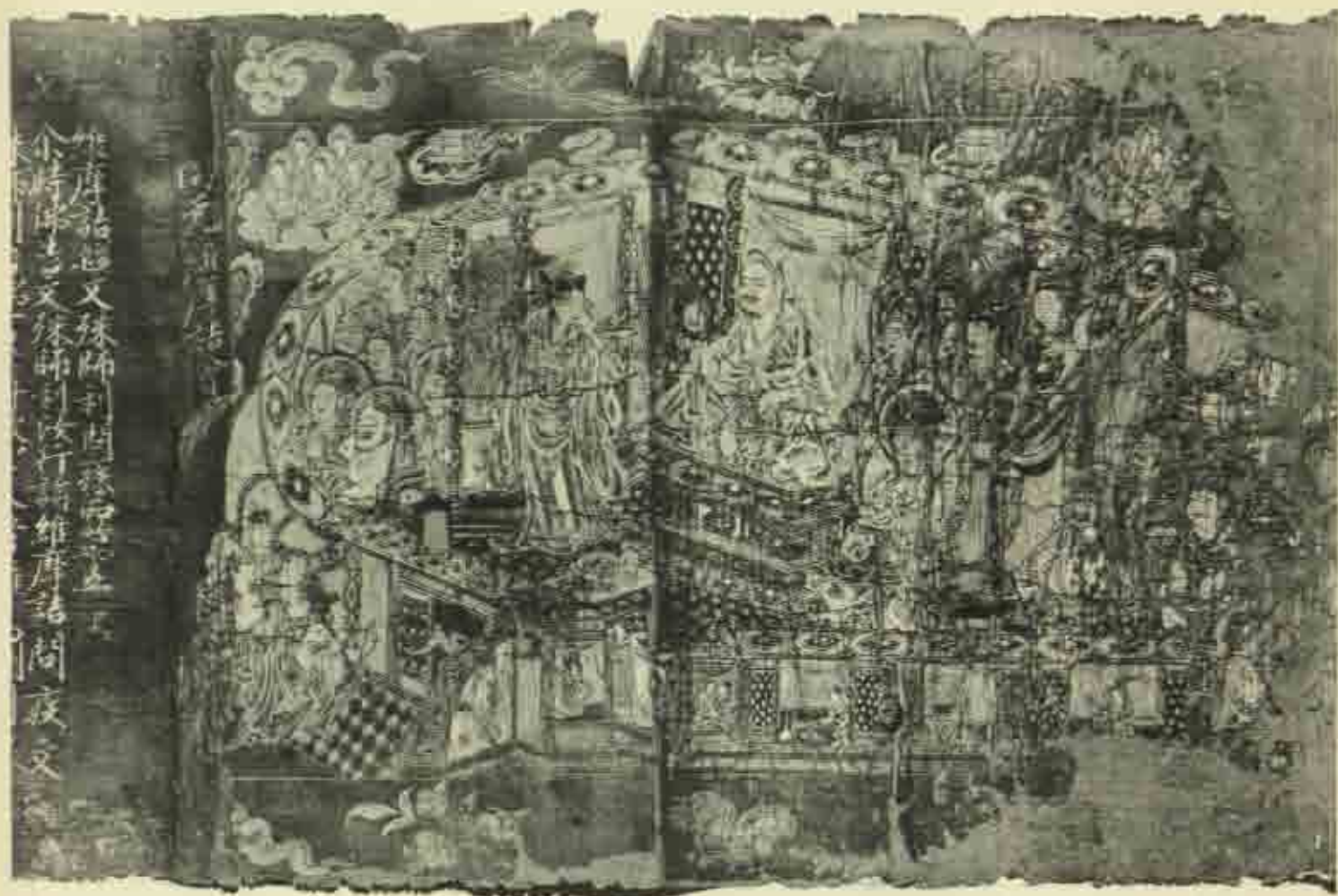
日今又臨仙長老
寫子幻質請贊
嘉熙戊戌中夏二
大宋徑山無年老僧



Anonymous Painter, Portrait of the
Ch'an Master Wu-chun (1175-
1249), Tofukuji, Kyoto.



Anonymous Painter, The
Thousand-armed Kuanyin.
Ehoji, Gifu, Japan.



Anonymous Painter. An Illustration to the Vimalakīrti Sūtra. Painted with gold and silver on purple silk. Dated 1118.
 Bahr Collection, Metropolitan Museum.



Ts'ui Po, attributed to, A Heron
and Tall Bamboos in Strong Wind.
Ku-lung shai-hua chi, vol. XXXI.



Ts'ui Po, attributed to, Two
Magpies in an Old Tree Mocking
at a Hare below. *Ku-kung shu-hua
chi*, vol. VIII.



Anonymous Painter,
Two Mandarin Ducks under a
Flowering Plant. Freer Gallery.



Wu Yüan-yü, attributed
to, A White Long-necked
Goose Floating on the
Water with Goslings on
her Back. Miss A. O'Brien,
St. Paul, Minn.



I Yuan-chi, *The Hundred Gibbons*, Part of a handscroll. Abe collection, Osaka Museum.



I Yüan-chi, Two Monkeys Snatching Young Herons from their Nest.
Former Manchu Household Collection.



1 Yüan-chi, attributed to, Two Monkeys in a Wu-c'ung Tree. The upper part of the picture. National Museum, Stockholm.



Ma Fēn, attributed to, *The Hundred Wild Geese*. Two sections of a handscroll. Honolulu Academy of Arts.



Liu Ch'ing, A Large Crab Eating the Grain of a Drooping Plant. Album-leaf.
Former Manchu Household Collection.



Wang Shên (Chin-ch'ing) attributed to, Fishermen's Village in Snow. Section of a handscroll. Kuai Mien-chün collection, Shanghai.



Wang Shén, attributed to, *Fishermen's Village in Snow*. Section of a handscroll. Kuan Mien-chün collection, Shanghai.



Anonymous Painter in Sung tradition, A Mountain Brook and Creviced Rocks. *Ku-kung shu-hua chi*, vol. XI.



Chao Ling-jiang, River landscape in Mist with Geese and Flocking Crows. T. Hara Collection, Yokohama.



Chao Ling-jang, River scenery with Floating Mist. Signed and dated 1100. Former Manchus Household Collection.



Chao Ling-jang, A Pavilion under Willow-trees by a River.
Museum of Fine Arts, Boston.



Li An-chung, Cottages in a Misty Grove in Autumn. Signed and dated 1117. W. Hochstadter Collection, New York.



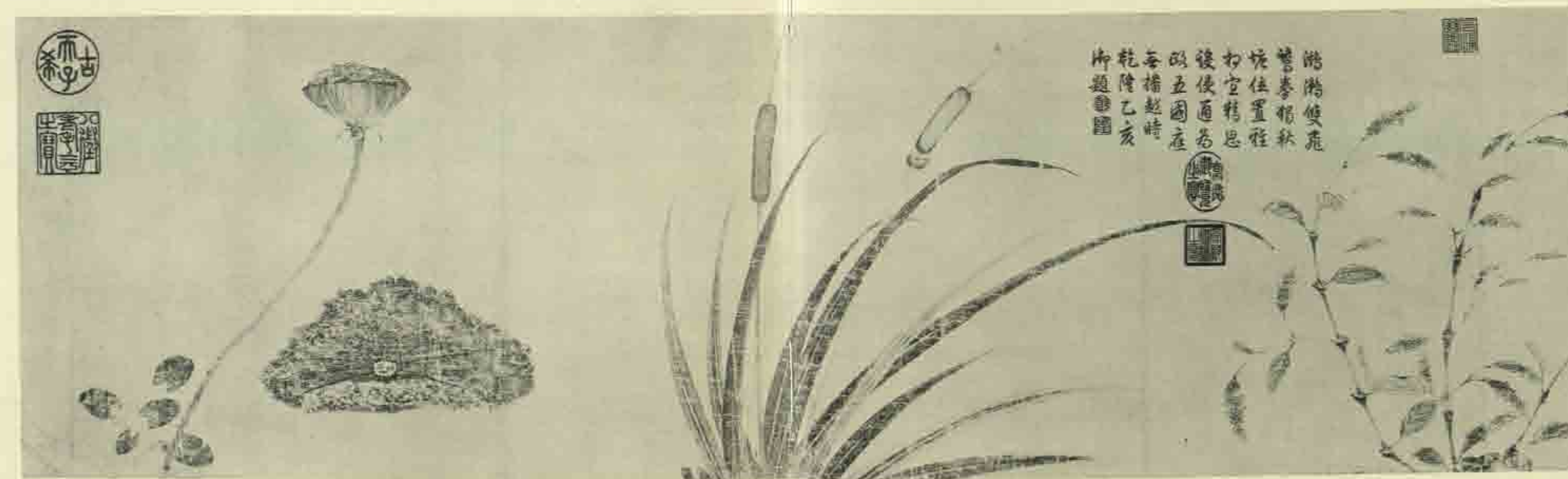
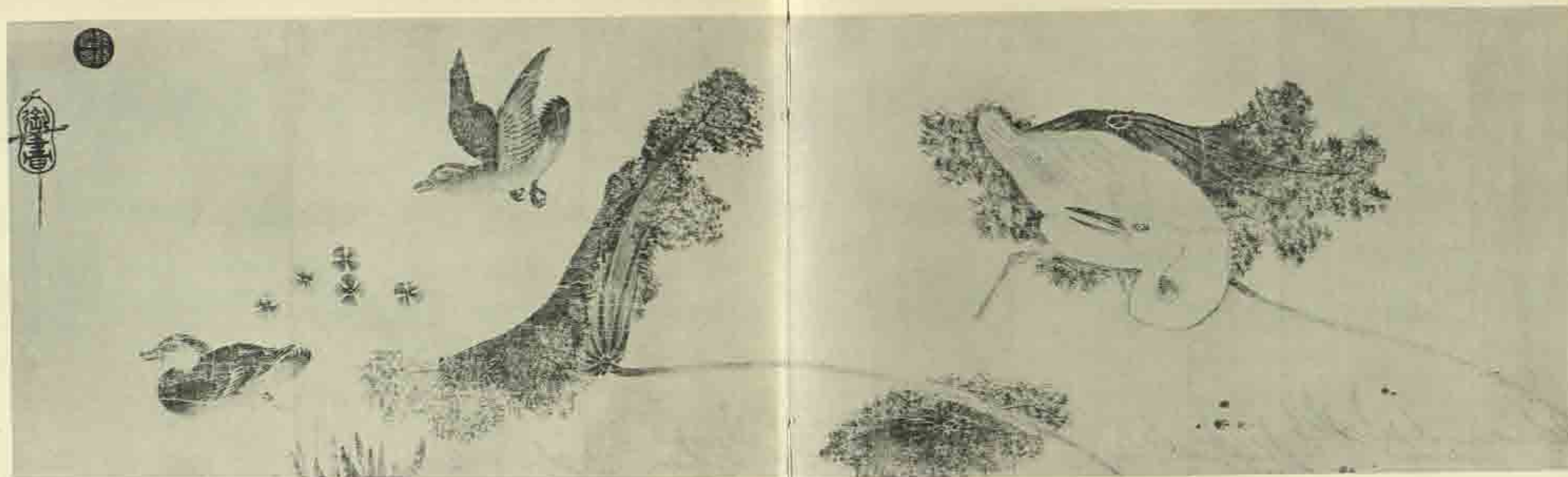
Li An-chung, *An Eagle Chasing a Pheasant*, Fuller Art Museum, Seattle.



Emperor Hui-tsung,
 attributed to, A Pheasant on
 the Branch of a Blossoming
 Shrub. Inscription by the
 emperor.
 Hui-hua kuan, Peking.



Emperor Hui-tsung, attributed to, A White Parakeet on the Branch of a Flowering Plum-tree. Album leaf.
Formerly Manchu Household Collection.



Emperor Hui-tsung (?), A White Heron, two Ducks and some Water-plants at a Lake-shore.
Handscroll. Ku-kung scroll reproduction.



Emperor Hui-tsung, Two
Small Birds in a Blossoming
Wax-tree (*Ligustrum lucidum*)
and two Lilies below.
Ku-kung Collection.



Emperor Hui-tsung, attributed to, Two sections of a scroll representing Small Birds on Branches of Blossoming Trees.
Ink-painting, Private Collection, Hongkong.



Emperor Hui-tsung, attributed to, Two more Sections of the same scroll as reproduced in the preceding plate.
Private Collection, Hongkong.



大觀丁亥御筆

Emperor Hui-tsung, A Dove on the Branch of a Blossoming Peach-tree. Inscription by the Emperor dated 1107.
Album leaf. Marquis Inouye, Tokyo.



Above. Emperor Hui-tsung, attributed to, A Quail and a Flowering Narcissus Plant. Marquis Asano's Collection, Odawara.

Below. A Five-coloured Parakeet on the Branch of a Blossoming Apricot-tree. Poem and colophon written by the Emperor, Museum of Fine Arts, Boston.



Emperor Hui-tsung, attributed to, *The Five-coloured Parakeet on the Branch of a Blossoming Apricot-tree*, one half of the short handscroll reproduced in the preceding plate. Museum of Fine Arts, Boston.



Emperor Hui-tsung (?), Mountains
Rising through the Mist along the
River-shore.
Ku-kung Collection.



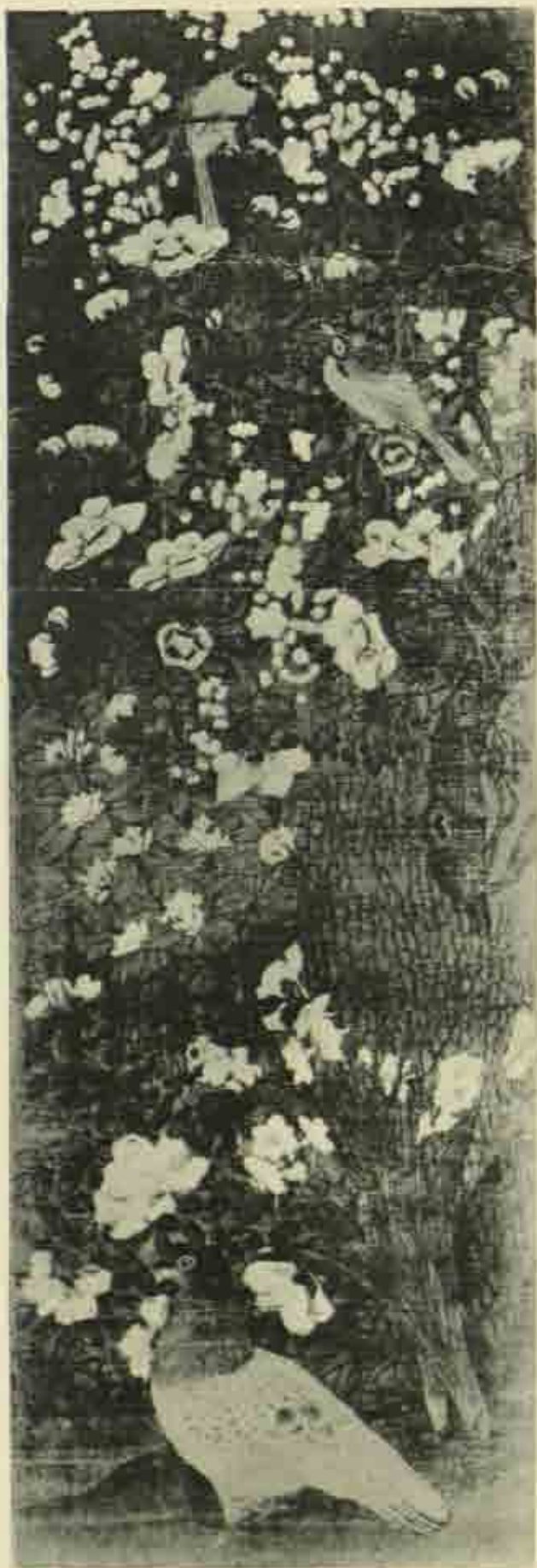
Academic Painter at the end of the Northern
Song period. Landscape representing
'Autumn'. Painted with ink and some
colour, Konchi-in, Kyoto.



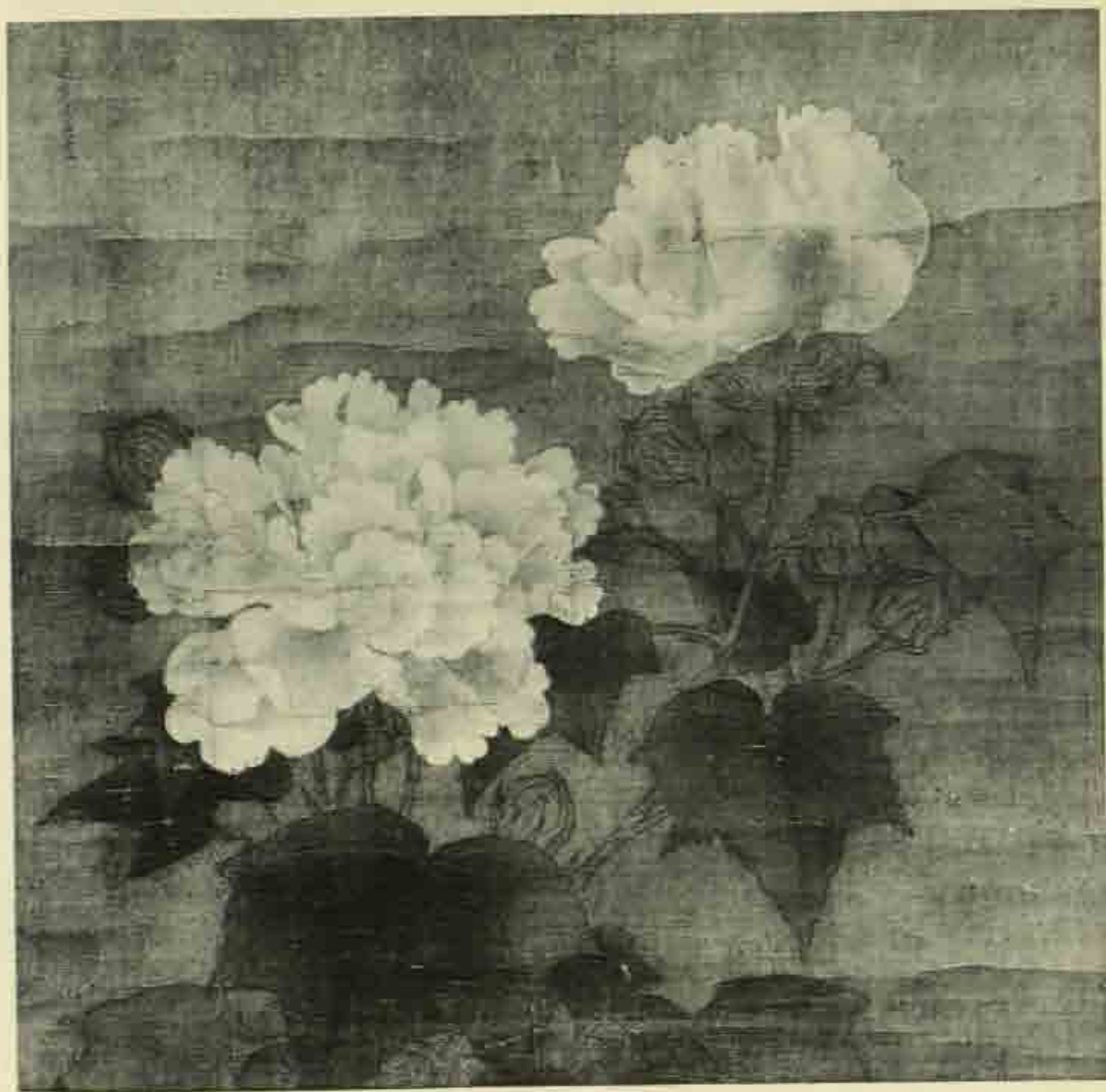
Academic Painter at the end of the Northern
Song period. Landscape representing
'Winter'. Painted with ink and some
colour, Konchi-in, Kyoto.



Academic Painter at the end of the
Northern Song period. Landscape with
Rainstorm representing 'Summer'.
Painted with ink and some colour.
Kunji, Yamashiro.



Li Ti, A Pigeon among Flowering Plants at the Foot of
a Tree. Painting in colour.
Ku-kung shu-hua chi, vol.XXXI.



Li Ti, Two White Hibiscus Flowers. Album leaf. Signed and dated 1197. National Museum, Tokyo.



Mao Sung (?) A Monkey Seated on the Ground. Painted with ink and colour on silk. Manju-in, Kyoto.



Li Tang, Pine Trees in a Rocky Valley by a Turbulent Stream. Signed and dated 1124.
Ku-kung Collection.



Li T'ang (?), A Waterfall in a Gully
among Large Leafy Trees in Autumn.
(Attributed to Fan K'uan).
Ku-kung Collection.



Li Tang, Two Men at the Foot of a Steep
Precipice Looking at a Waterfall.
Koto-in Daitokuji, Kyoto.



Li T'ang, Mountain Landscape with
Winding Stream and Knotty old Trees.
Forming a pair with the preceding picture.
Koto-in Daitokuji, Kyoto.



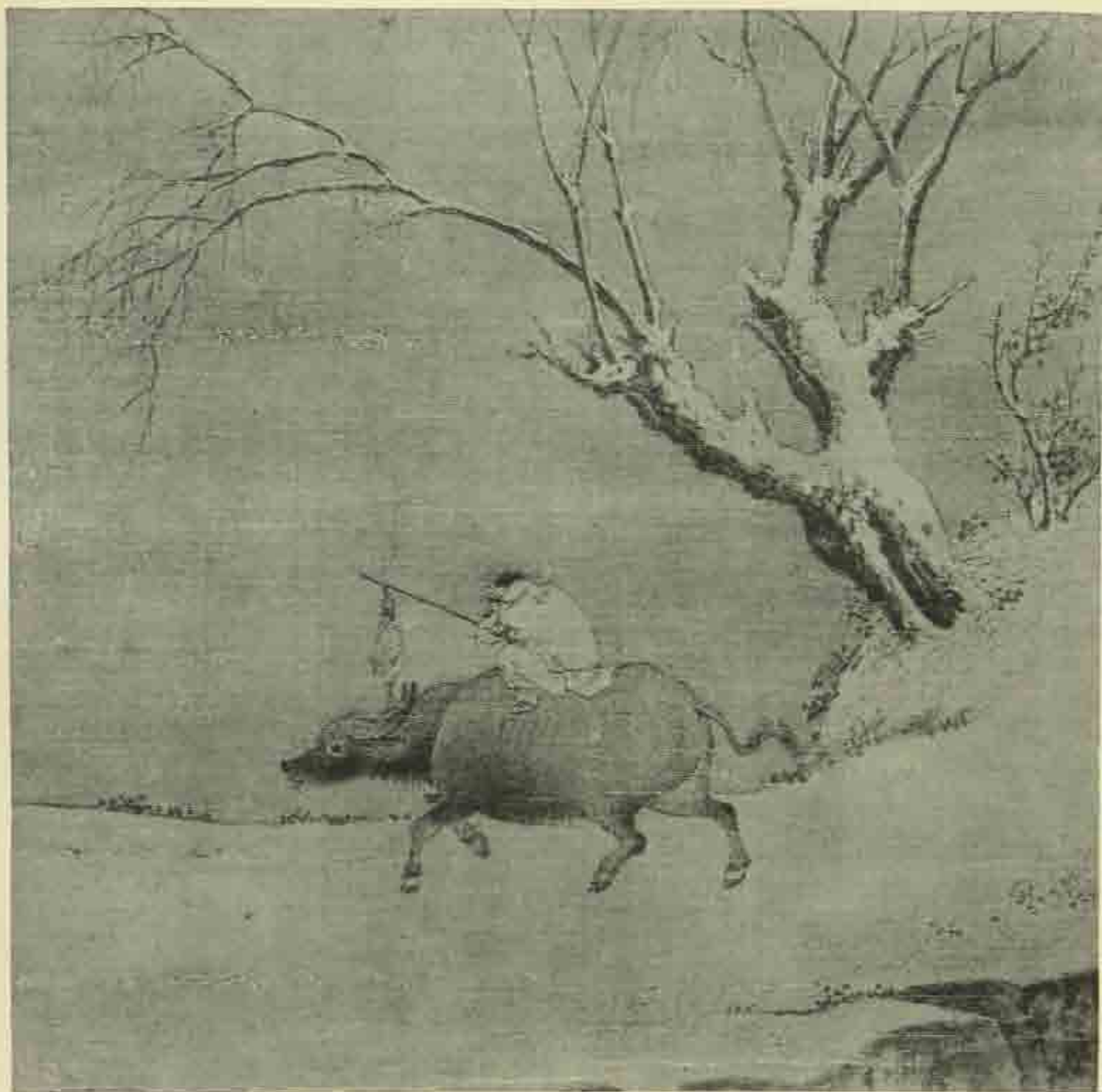
Li T'ang. The Virtuous Brothers Po I and Shu Ch'i in the Wilderness Picking Herbs. Handscroll.
Formerly Ho Kuai-wu Collection, Hongkong.



Li Tang (7), A Man on a Water Buffalo Returning from a Village Feast. Album leaf. Museum of Fine Arts, Boston.



Li Ti, A Man Carrying a Rabbit on a Pole over his Shoulder and Leading his Buffalo over a Snowy Field. Album leaf.
Yamato Bunka-kan, Osaka.



Li-Ti, A Man Riding on a Water-buffalo over Snowy Field Carrying a Pheasant on a Stick. Album leaf forming a pair with the preceding picture. Yamato Bunka-kan, Osaka.



Anonymous painter of the twelfth century.
A Small Herd-boy Returning with a Buffalo from the Field. Fan-shaped painting.
Fuller Art Museum, Seattle.



Unknown painter at the end of twelfth century, Two sections of a scroll representing Water-buffaloes on Spring Pasture.
 Detroit Institute of Arts.



Chiang Ts'an, A section of a handscroll called "Massed Verdure of Wooded Peaks". Nelson Gallery of Art, Kansas City.



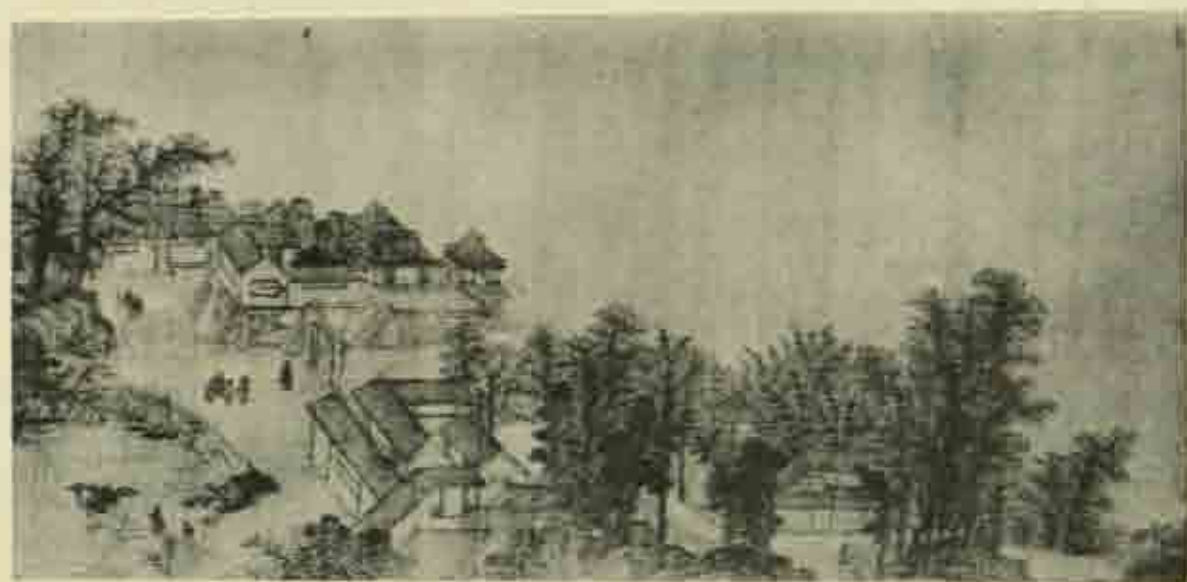
Chiang Ts'au, Another section of the same scroll as reproduced in the preceding plate. Nelson Gallery of Art, Kansas City.



Chiang Ts'an (?), *Wooded Mountains and a Ravine in Mist*.
Fan-shaped painting. Museum of Fine Arts, Boston.



Hsiao Chao (?), Two sections of a handscroll known as *Dwellings in the Mountains*. Signed and dated 1134. Private Collection, China.



Hsiao Chao (?), Two sections of a handscroll, representing Tiger Hill in Soochow.
Private Collection, China.



Attributed to Chu Jui (?), Part of a handscroll illustrating Su Tung-p'o's poem "The Red Cliff". Ku-kung scroll reproduction.



Attributed to Chu Jui (?), Another section of the same handscroll as reproduced in the preceding plate.



Yen Tz'ü-p'ing, Landscape with
Buildings and Figures known as "The
Four Contentments".
Ku-kung Collection.



Yen Tz'ü-p'ing, Cottages under Pine-trees on a Rocky Promontory. Freer Gallery.



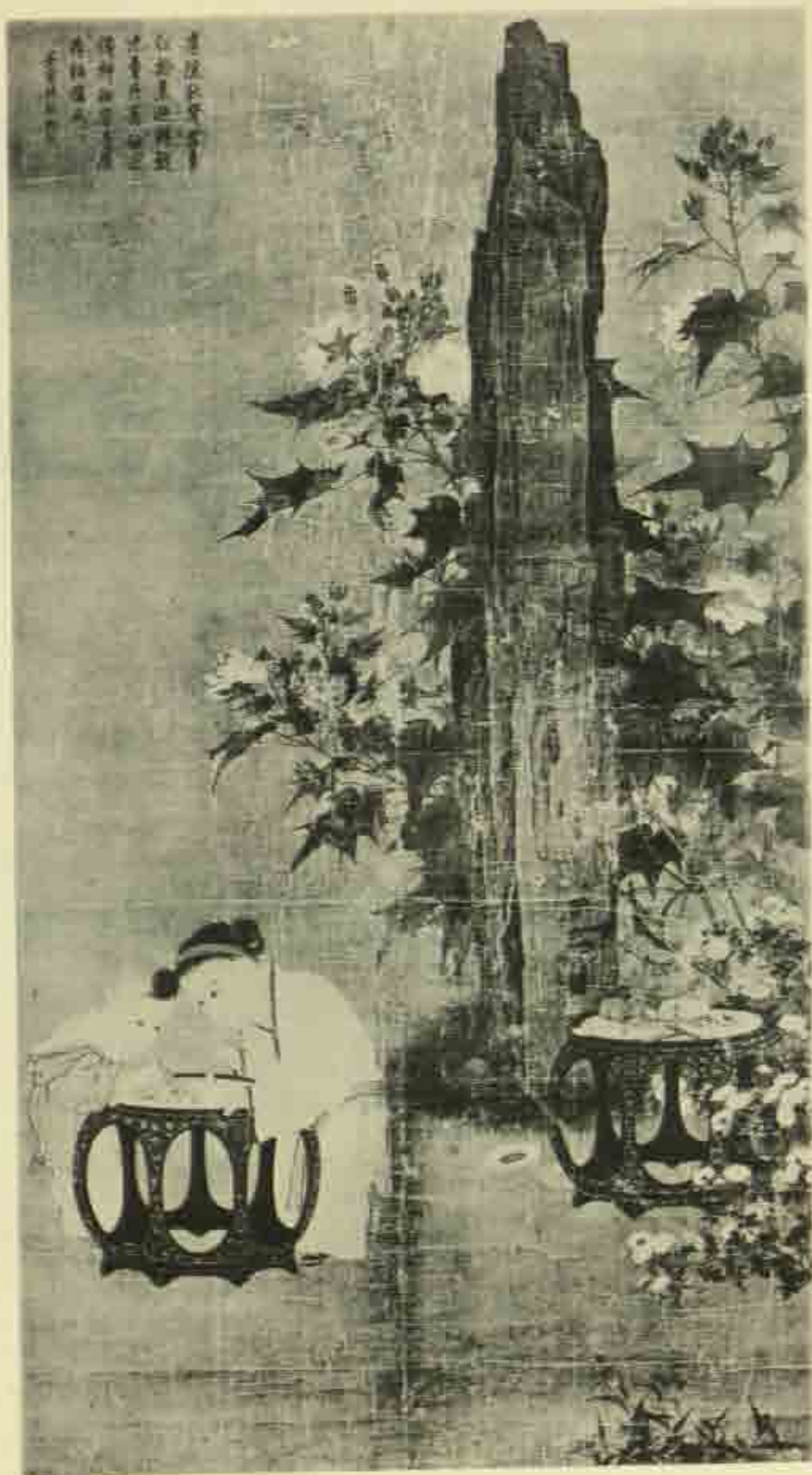
Wang Chū-cheng, attributed to,
A Lady and a Youth on a Terrace Looking at a Parakeet.
Museum of Fine Arts, Boston.



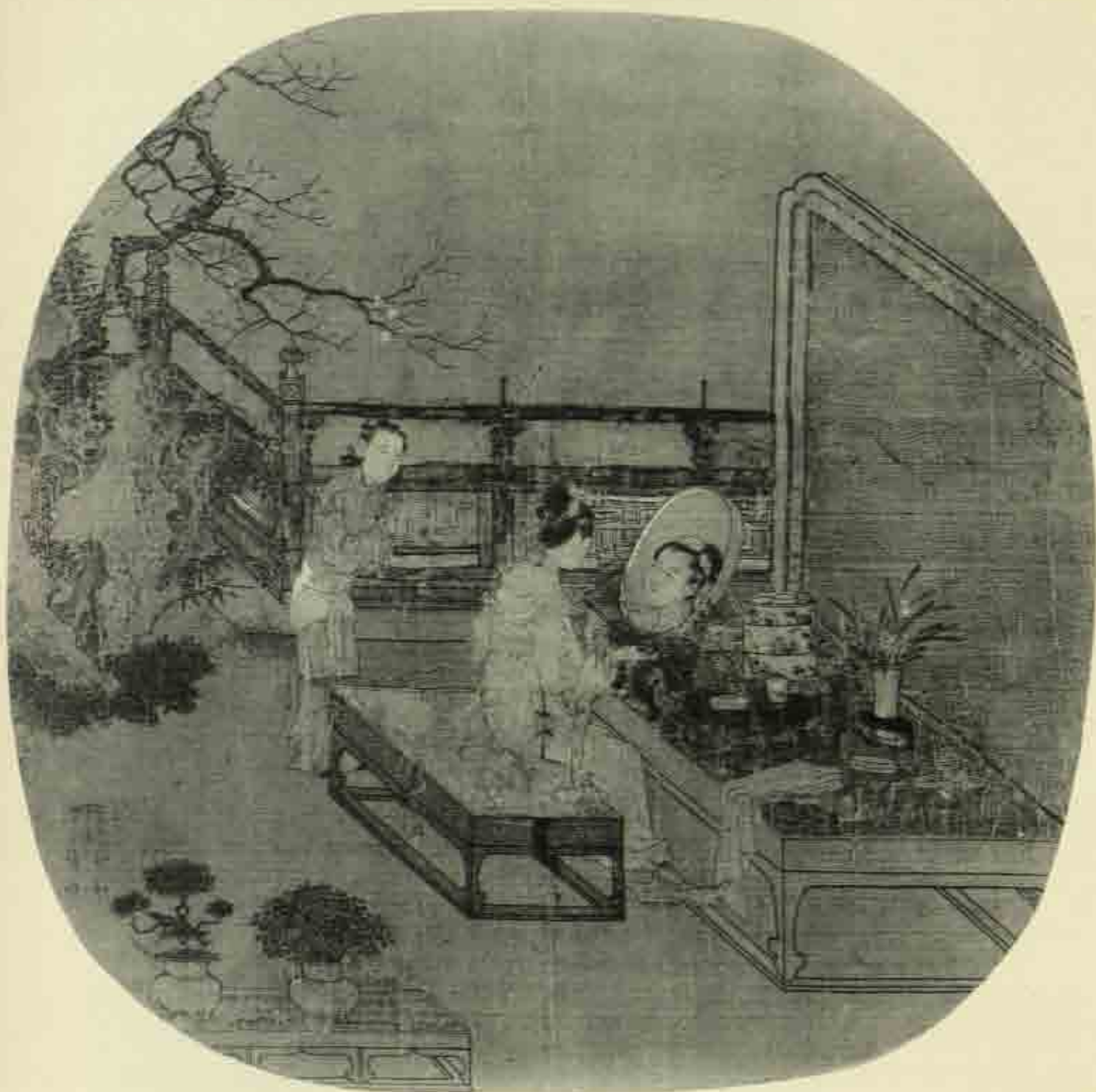
Su Han-ch'ên. A Sweetmeat Vendor. Probably fragment of a larger composition.
Formerly in the Charles B. Hoyt Collection, Cambridge, Mass.



Su Han-ch'ên, Children Playing
with Tops on a Garden Terrace.
Ku-kung Collection.



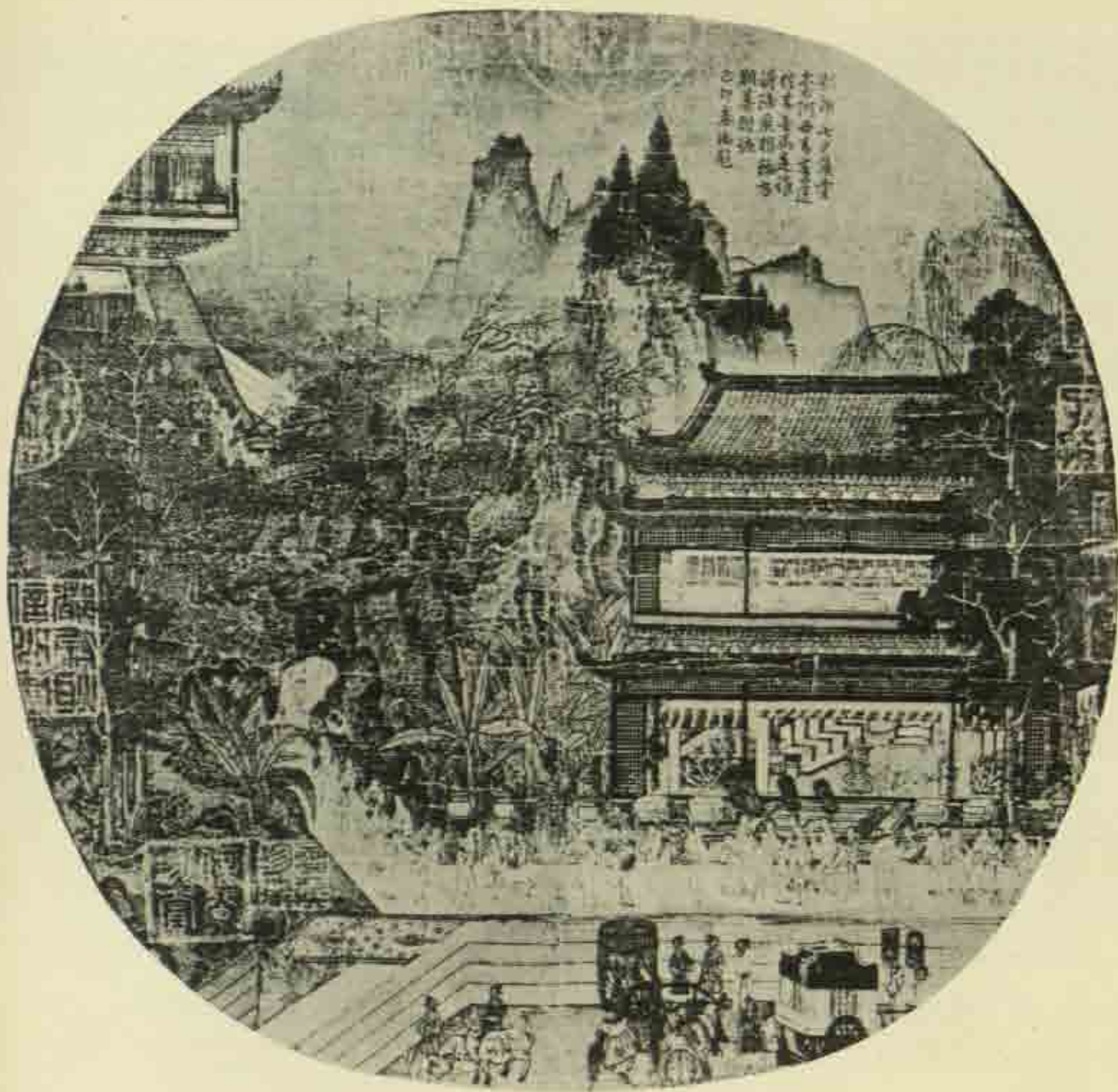
Su Han-ch'ên, Two Small Children
in a Garden Playing with Crickets.
Ku-kung Collection.



Su Han-ch'ên, A Lady at her Dressing-table on a Garden Terrace in Spring.
Museum of Fine Arts, Boston.



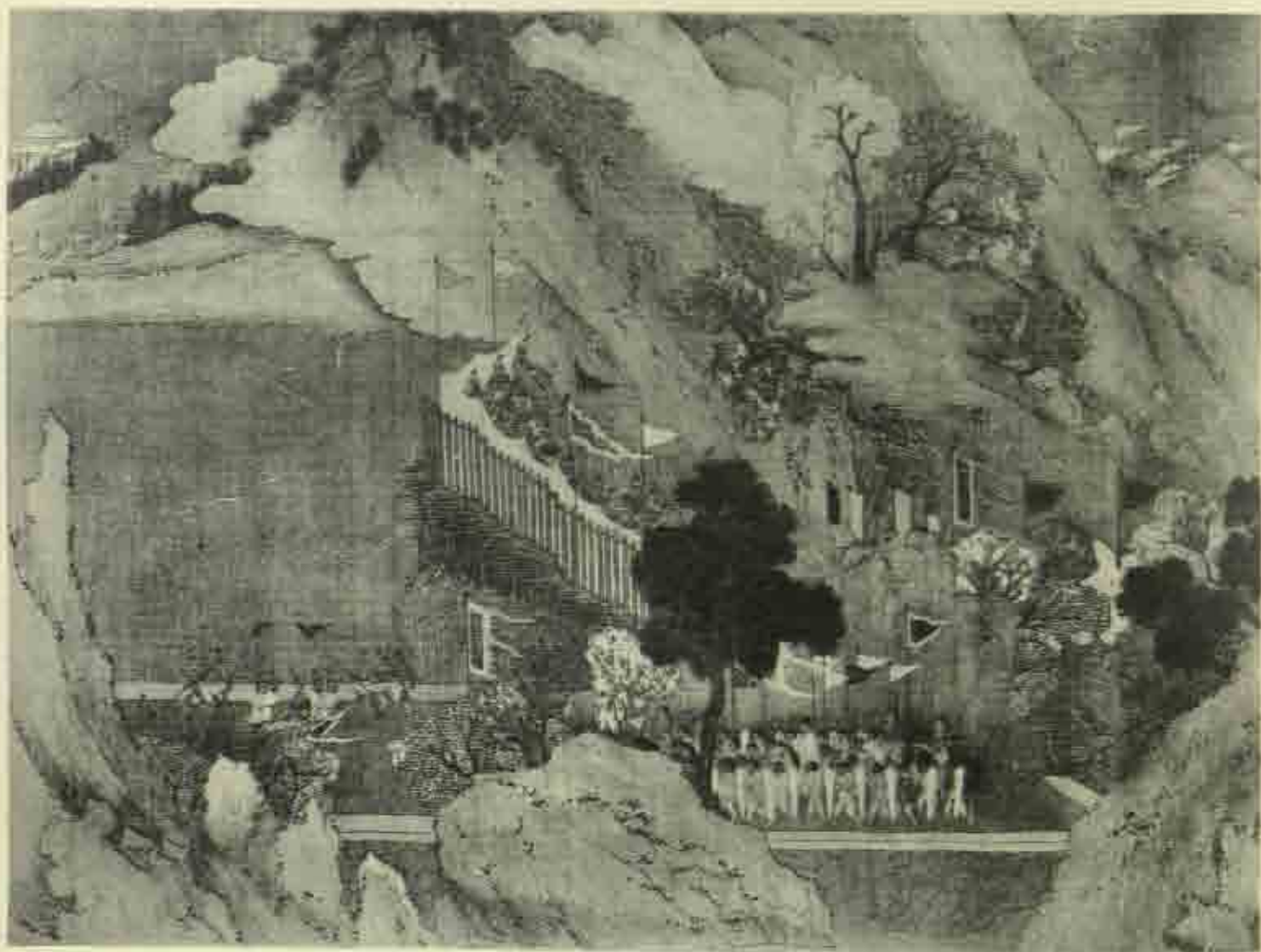
Chao Po-chü, Rocky Mountain along a River in Autumn. A Section of a large handscroll painted with colours on silk.
Hui-hua kuan, Peking.



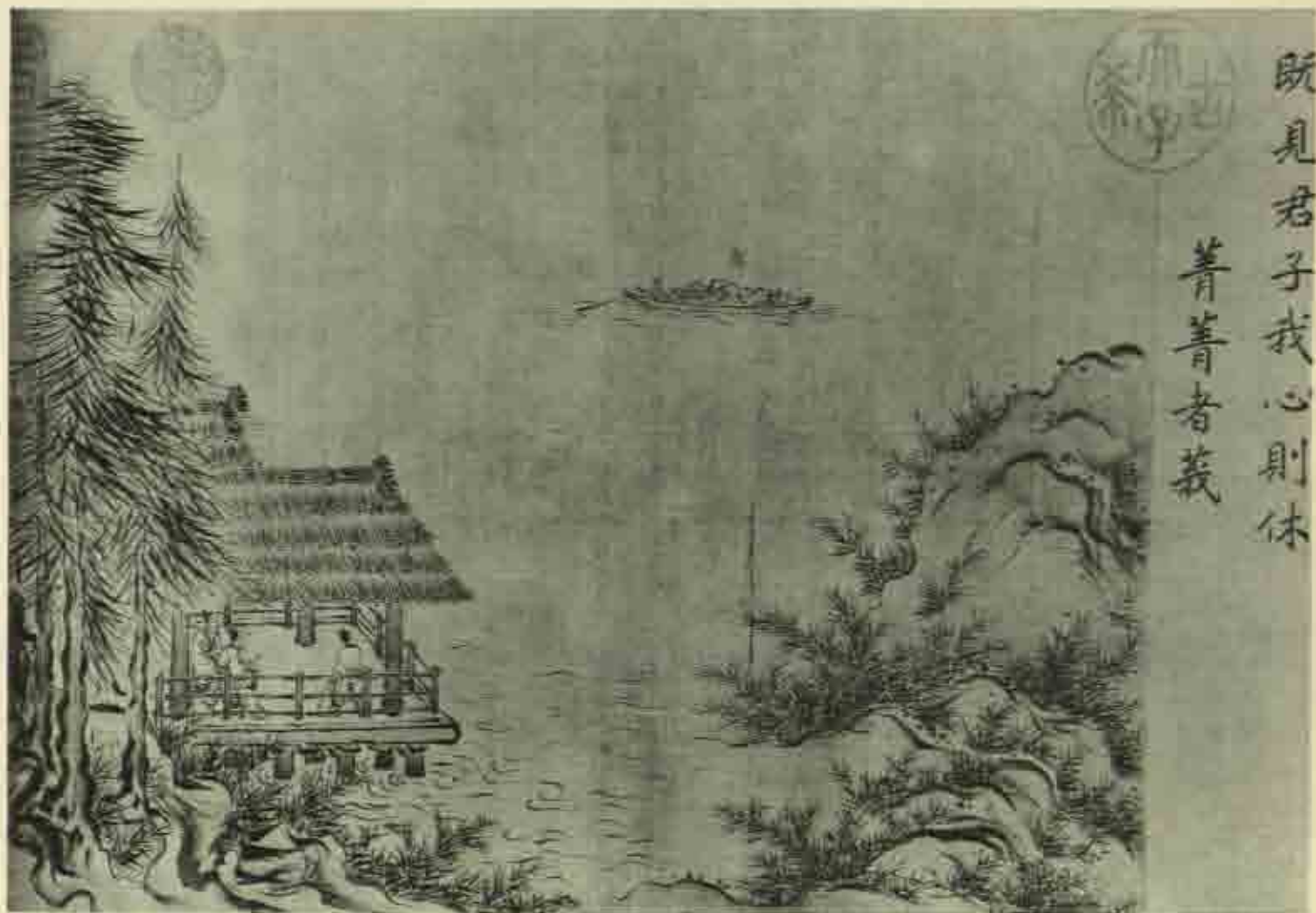
A Two-storied Pavilion of an Imperial Summer Palace, with
 Numerous Persons Assembled in the court.
Ka-ling shu-hua chi, vol. III.



Chao Po-chü, attributed to, two sections of a handscroll representing the Entry of the First Han Emperor into Kuan-chung.
Museum of Fine Arts, Boston.



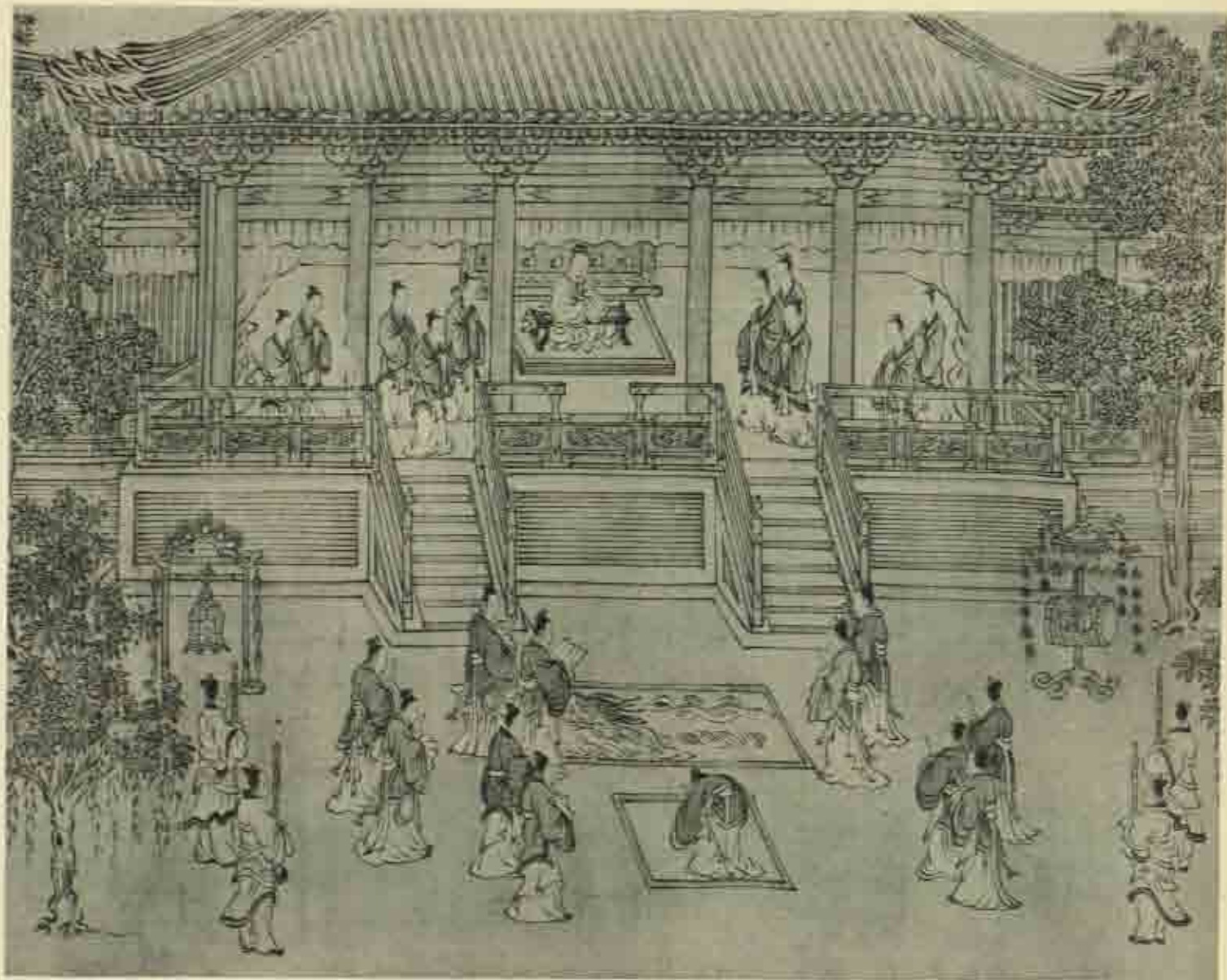
Chao Po-chū, another section of the scroll reproduced on the preceding plate.



Ma Ho-chih, section of a handscroll illustrating the Odes of P'ei in the Hsiao Ya section of the *Shih-ching*.
Museum of Fine Arts, Boston.



Ma Ho-chih, another section of a handscroll illustrating the Odes of P'ei in the Hsiao Ya section of the *Shih-ching*.
Museum of Fine Arts, Boston.



Ma Ho-chih, another section of a handscroll illustrating the Odes of P'ei in the Hsiao Ya section of the *Shih-ching*.
Museum of Fine Arts, Boston.



Ma Ho-chih, another section of a handscroll illustrating the Odes of P'ei in the Hsiao Ya section of the *Shih-ching*.
Museum of Fine Arts, Boston.



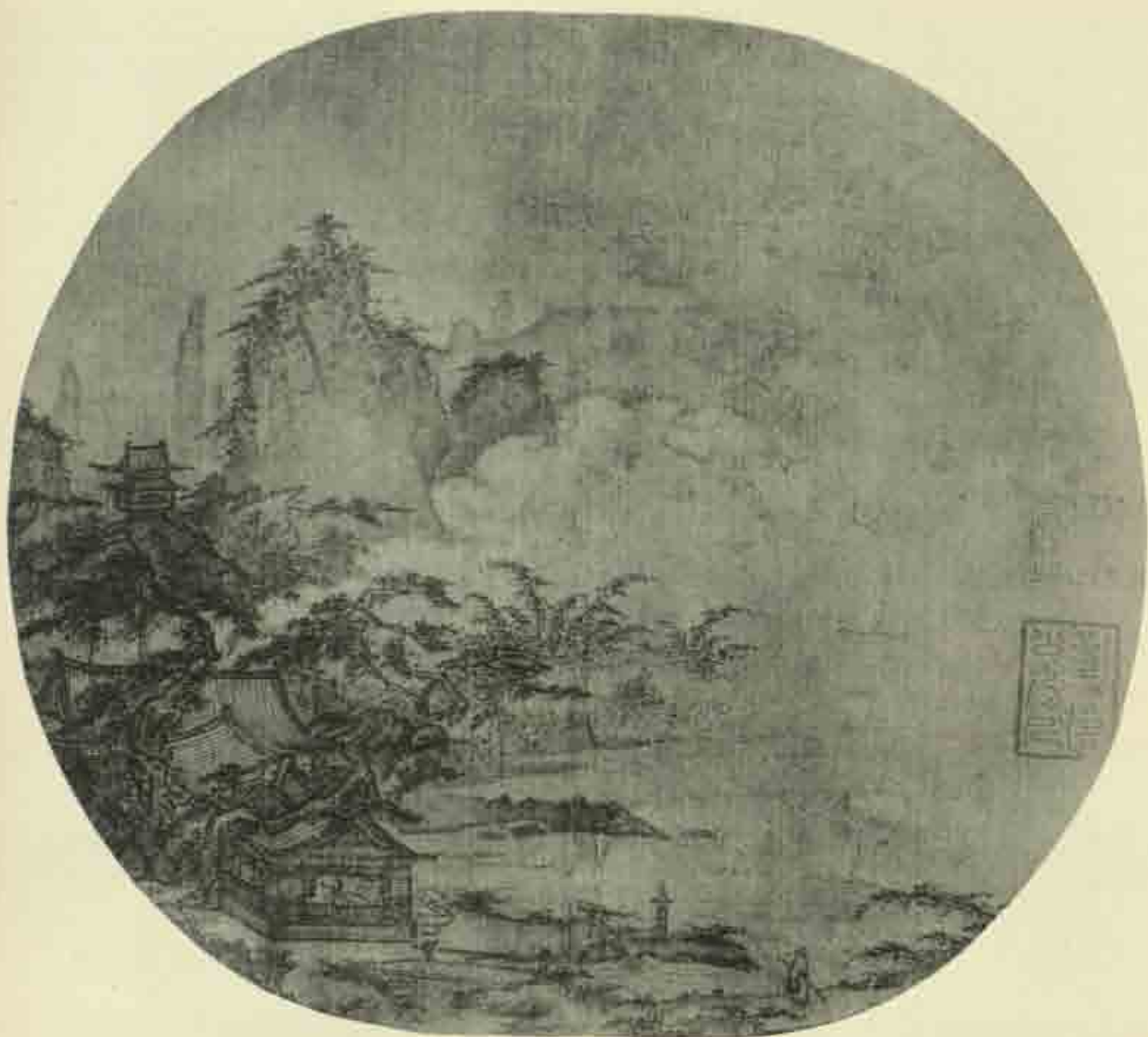
Ma Ho-chih, attributed to, sections of a handscroll illustrating the Odes of Pin in the *Shih-ching*, C. T. Loo successors, New York.



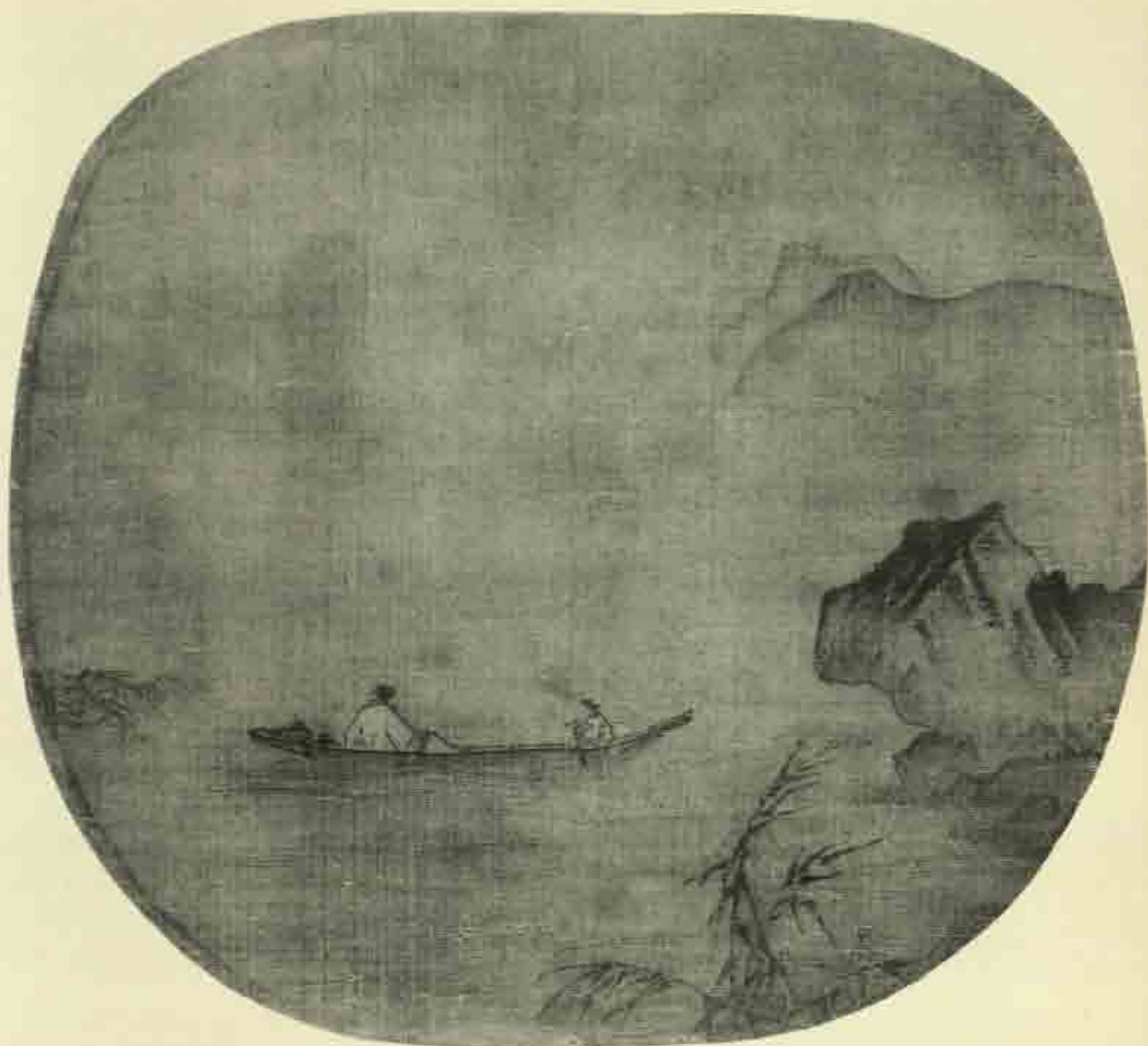
Ma Ho-chih, attributed to, further sections of the scroll reproduced on the preceding plate.



Ma Kung-hsien, The Hermit Yao-shan talking to
Li Ao on a Terrace under a Pine-tree.
Nanzen-ji, Kyoto.



Ma K'uei, Temple Buildings by a Lake at the foot of Cloudy Mountains.
Museum of Fine Arts, Boston.



Ma K'uei, A Man and Boy in a Boat on a Still Lake.
Former Magoshi Collection.



Ma Yüan, *A Moonlight Night; Scholar Seated by a Cliff under a Projecting Pine*.
Hakone Museum.



Ma Yüan, Rain over a
Clump of Trees on a Rocky Shore; a
Man with an Umbrella on the Road.
Seikado (Iwasaki Collection).



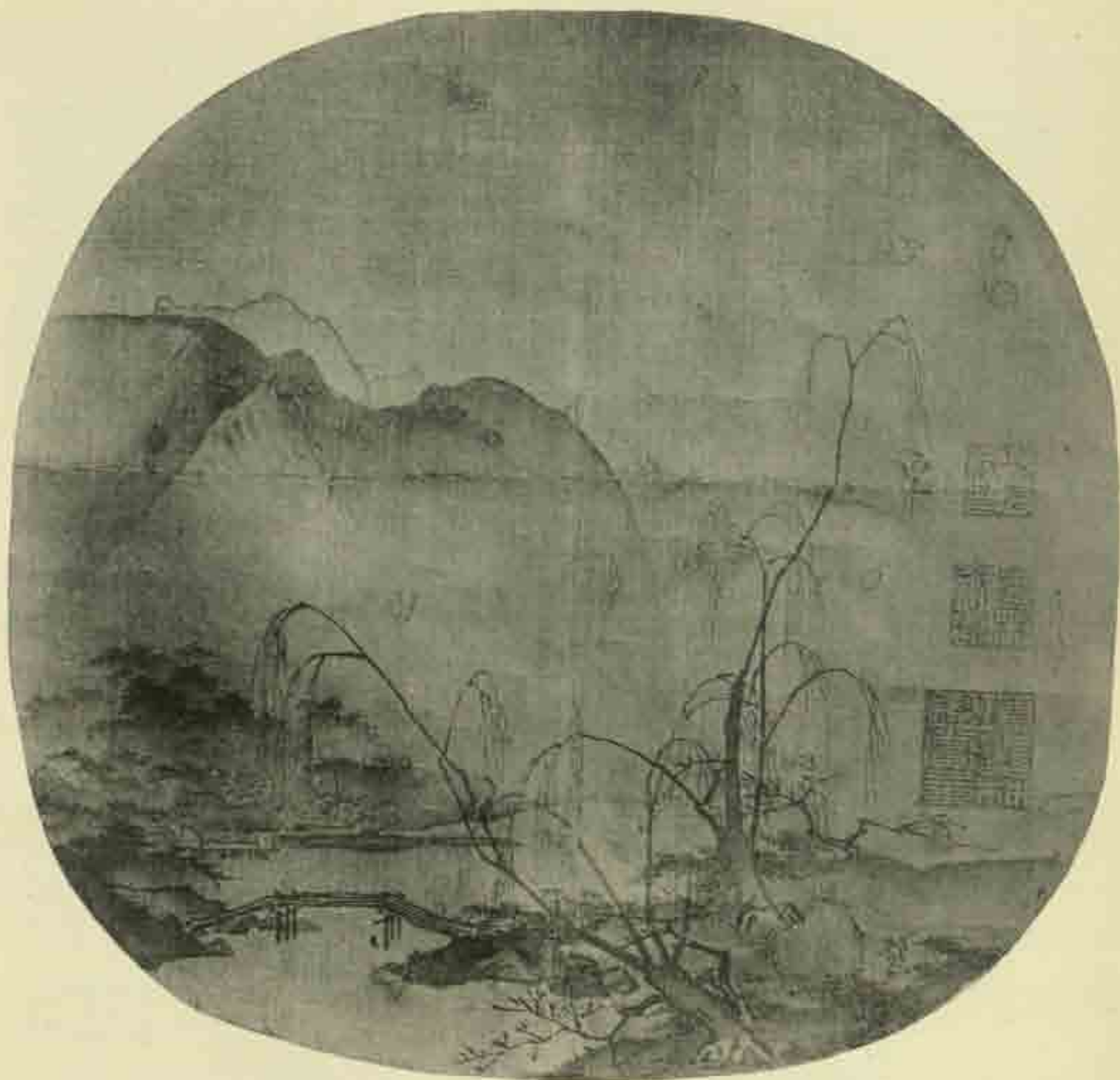
Ma Yüan, Mountains and Tall Pines by a
Cottage in Snow. Ku-kung Collection.



Mà Yǎn, two sections of a handscroll representing the Four Old Reclines in the Shang Mountains at the beginning of the Han period.
Cincinnati Art Museum.



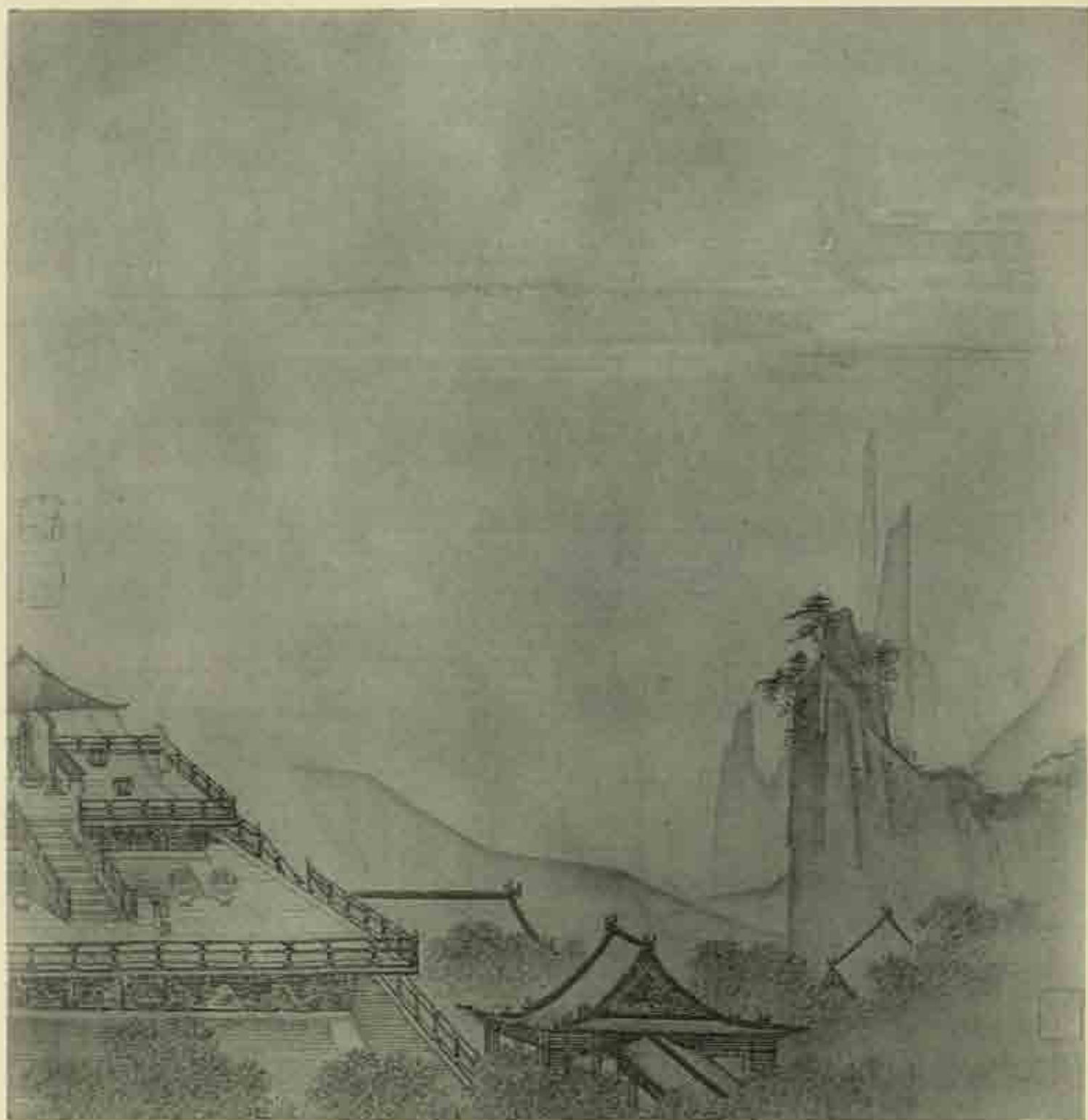
Ma Yüan, Ducks playing in the Water below Overhanging Blossoming Plum Trees. Album-leaf. Hui-hua kuan, Peking.



Ma Yüan, Early Spring: Bare Willows and Distant Mountains.
Museum of Fine Arts, Boston.



Ma Yüan, *An Angler on a Wintery Lake*. Short handscroll. National Museum, Tokyo.



Ma Yuan, A Man viewing the Clouds from a Palace Terrace. Album-leaf. Museum of Fine Arts, Boston.



Ma Lin, *Ling-chao Nü standing in the Snow*. Album-leaf. Museum of Fine Arts, Boston.



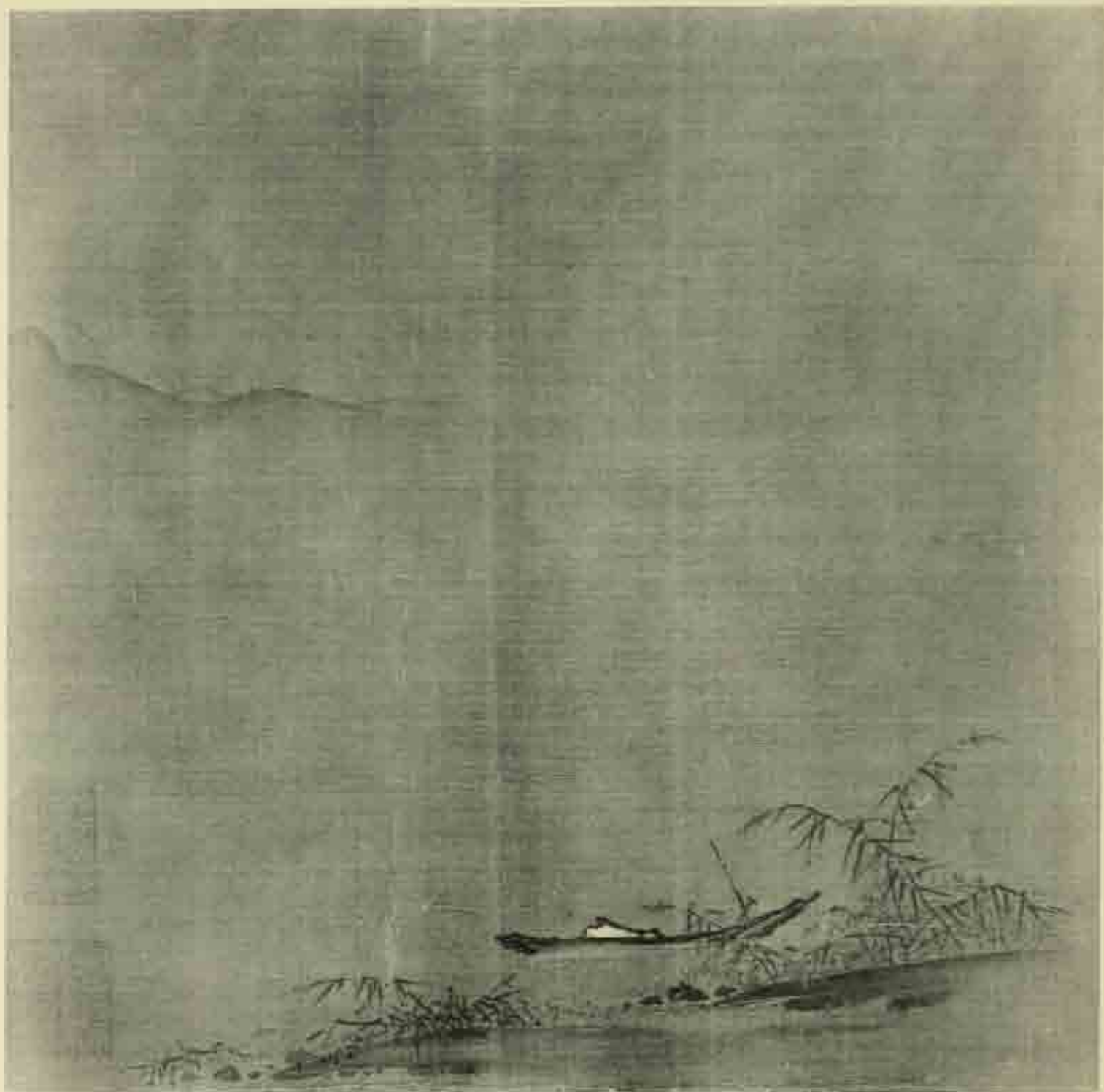
Ma Lin, A Nobleman on a Stag viewing Autumn Foliage by a Lake. Album-leaf. Museum of Fine Arts, Boston.

山含秋色近

燕渡夕陽遲



Ma Lin, Evening Landscape, Swallows
soaring over a bay.
Nezu Collection, Tokyo.



Follower of Ma Yüan, A Man lying in a Boat; a few Reeds along the Shore. Album-leaf. Museum of Fine Arts, Boston.



Lou Kuan, Sharp Snow-covered Peaks rising above an Inlet of Water;
Travellers on the Road below.
From the Hikkoen Album in the Nakamura Collection.



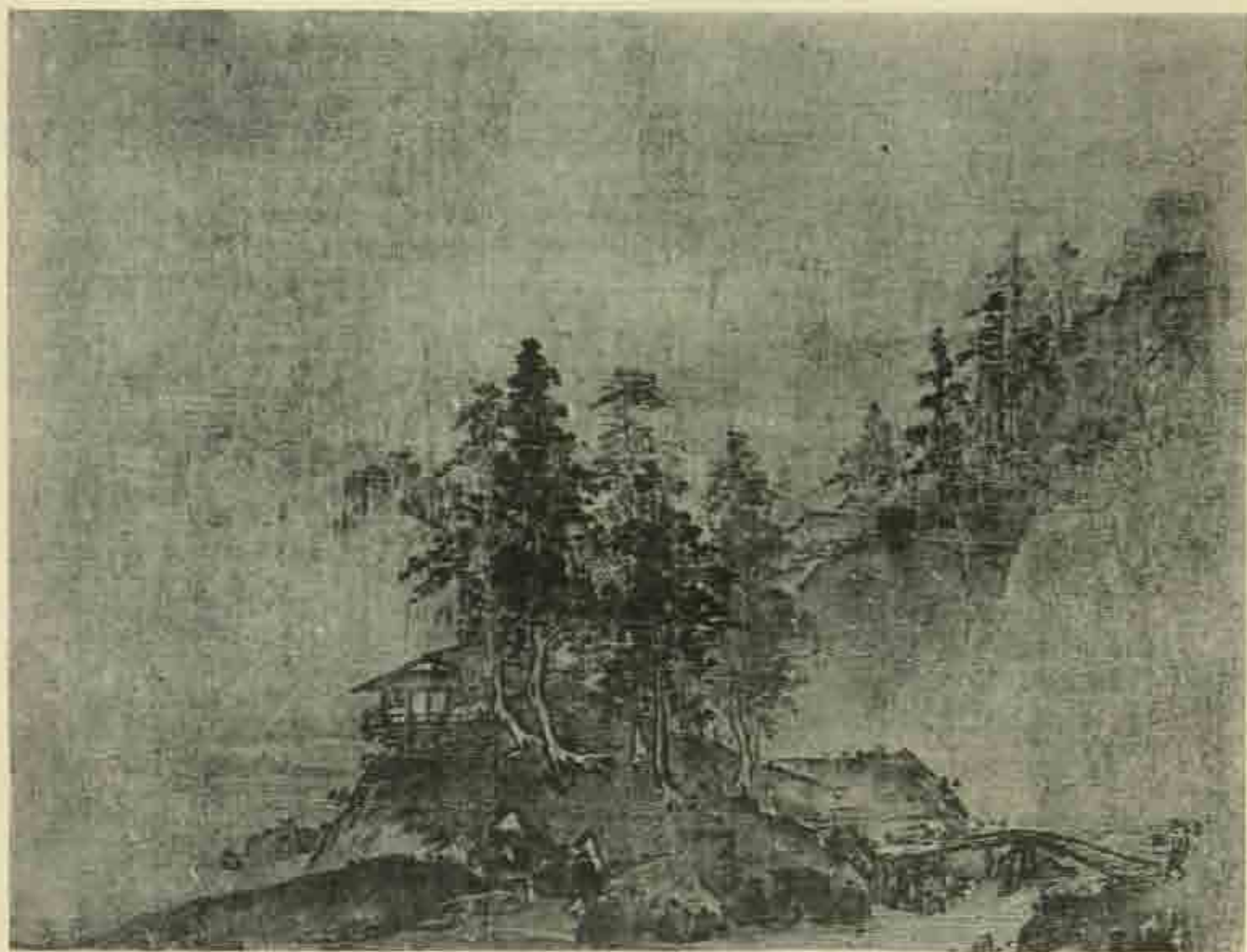
Hsia Kuei, A Man on a Donkey followed by his Servant, riding along a River-bank towards a Bamboo Grove, Asano Collection, Odawara.



Hsü Kuei, detail of the picture reproduced on the preceding plate.



Hsia Kuei, A Promontory with a Windswept Tree, and a Boat by the Shore.
From the Hikoen Album in the Nakamura Collection.



Hsia Kuei, A Pavilion on a Rocky Promontory among Leafy Trees. Kuroda Collection.



Hsia Kuei, Rainstorm over a Pavilion among Trees on a River-bank. Formerly Kawasaki Collection. The other picture representing a Man with a Staff walking along a Precipice under Pine-trees; probably by a follower. Fujita Collection, Osaka.



Hsia Kuei, attributed to,
A Man seated under a Pine-tree looking over a Winding Stream.
Fan-painting. Formerly Akaboshi Collection.

Hsia Kuei, two sections of a handscroll
known as the Twelve River Views.
Nelson Gallery, Kansas City.





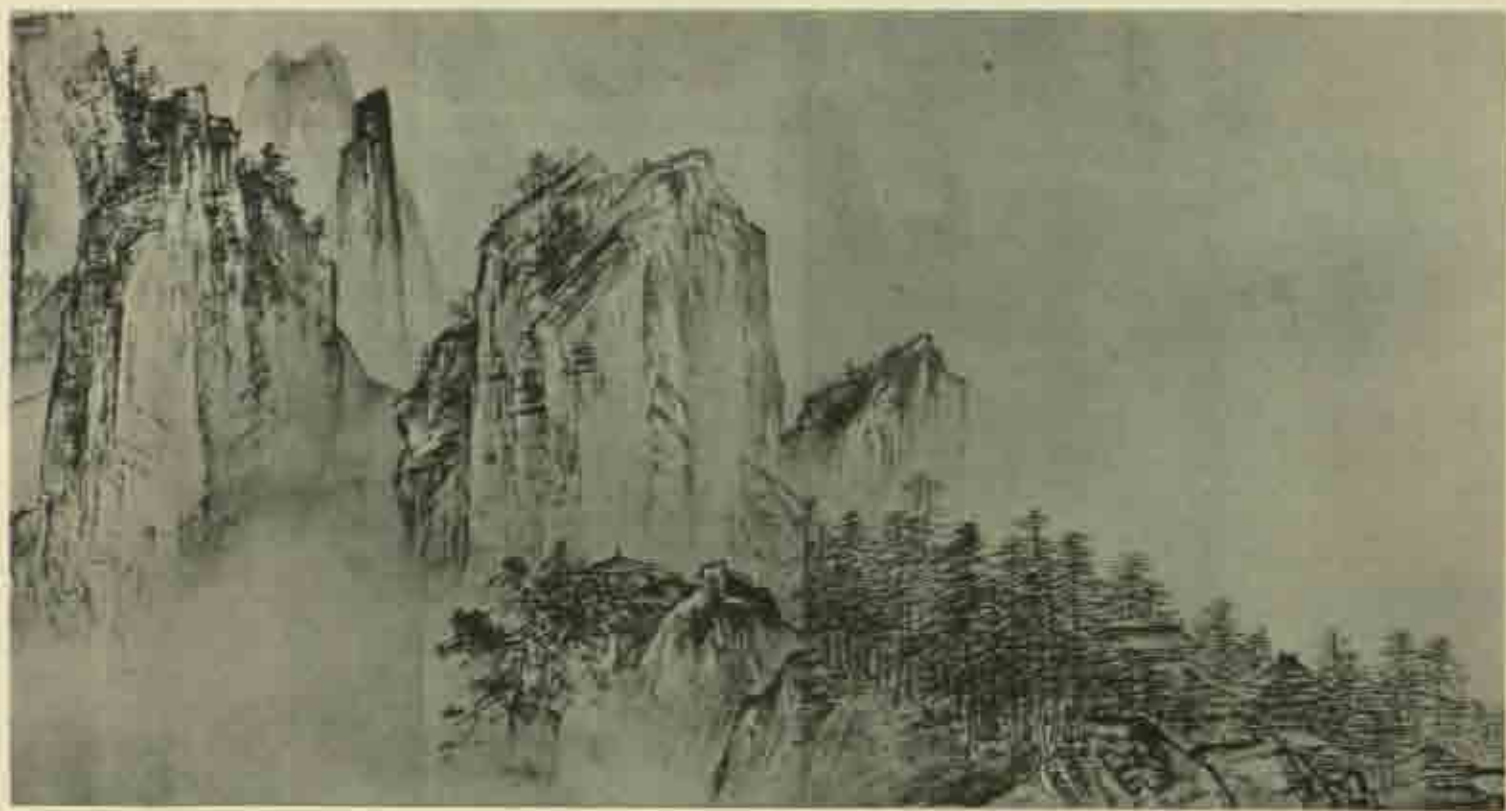
Hsia Kuei, one section of the scroll known as the "Twelve River Views". Nelson Gallery, Kansas City.



Hsia Kuei, Far-extending Clear Views over Streams and Mountains.
Two sections of a scroll. Formerly National Museum, Peking.



Hsia Kuei, Far-extending Clear Views over Streams and Mountains.
Two sections of a scroll. Formerly National Museum, Peking.



Hsia Kuei, Far-extending Clear Views over Streams and Mountains.
Two sections of a scroll. Formerly National Museum, Peking.



Liu Sung-nien, Two Men and a
Servant in a Pavilion, by the Shore of a
Mountain Stream.
Ku-kung collection.



Liu Sung-nien, attributed to,
Five Scholars on a Garden
Terrace examining Books
and Writings.
Ku-kung shu-hua chi,
vol. XXXVIII.



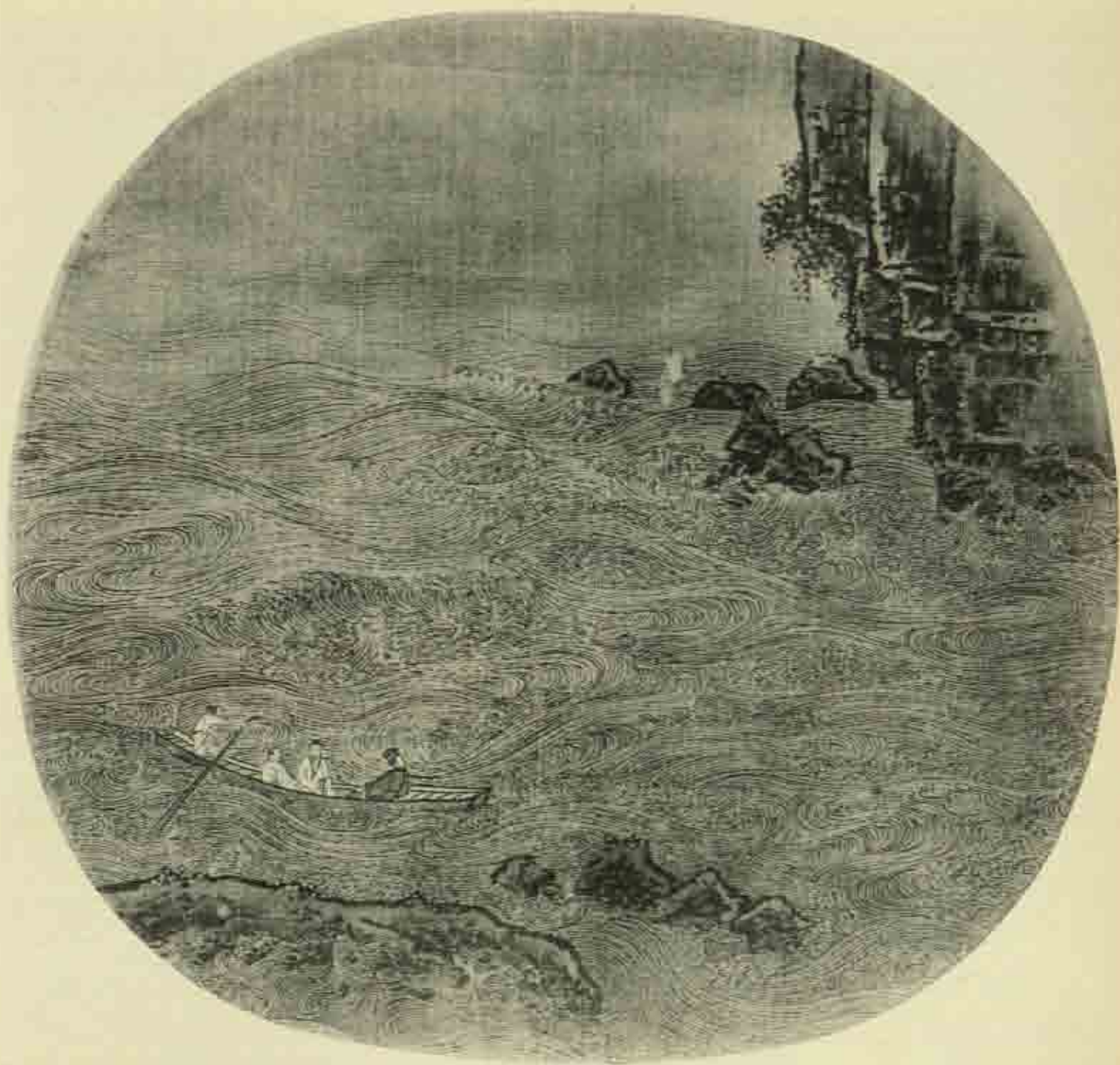
Liu Sung-nien, *A Cottage by a River in Autumn; Fishing-boats on the Water.*
Museum of Fine Arts, Boston.



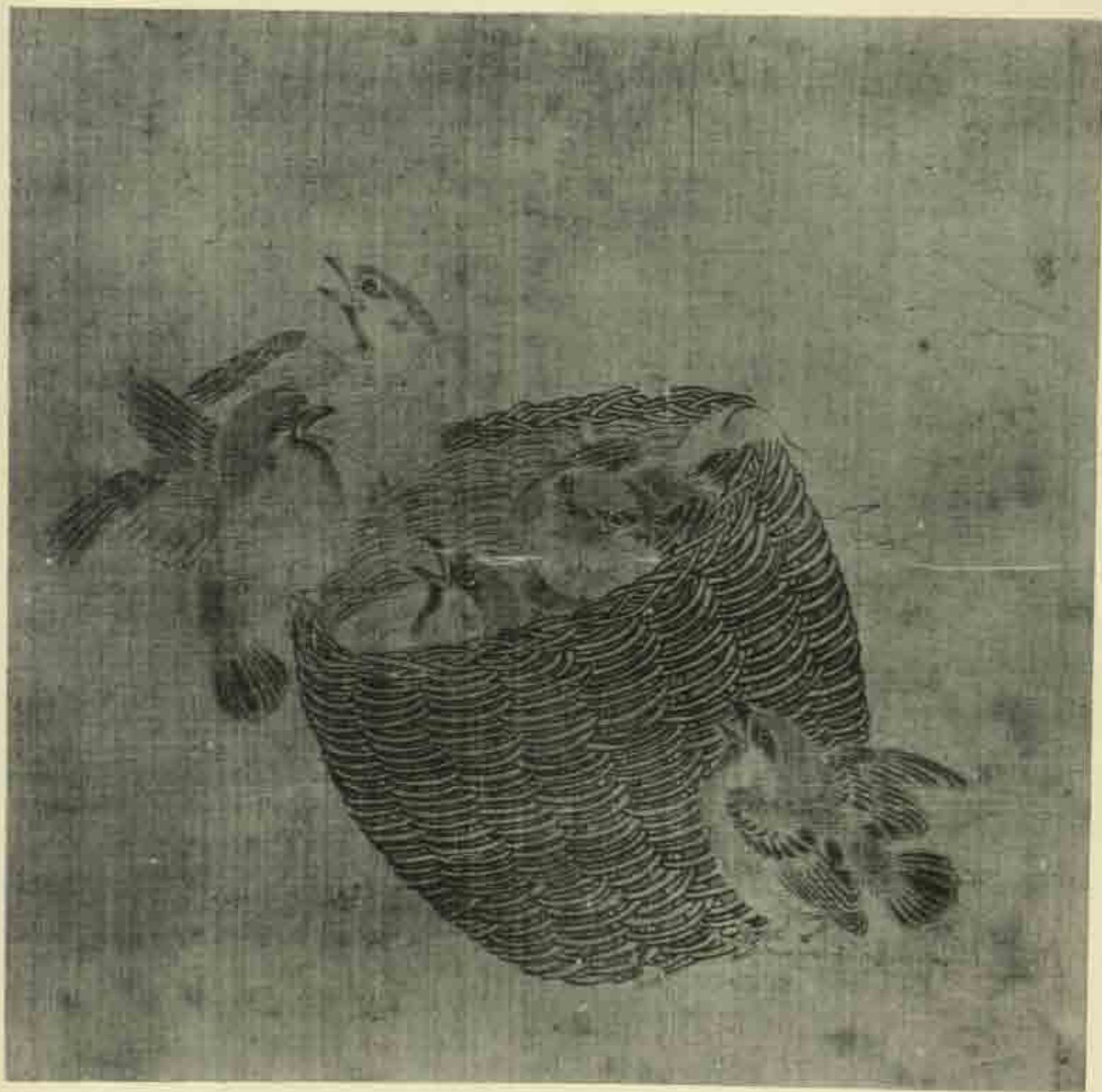
Ch'ü Chung. A River View in Winter; Rider crossing a Bridge
Museum of Fine Arts, Boston.



Mou I. A section of the *Tas-l'u* scroll illustrating a poem by Hsieh Hui-lien (394-430), in which ladies are seen preparing clothes for their husbands away in the war. Dated 1240. Ku-kung collection.



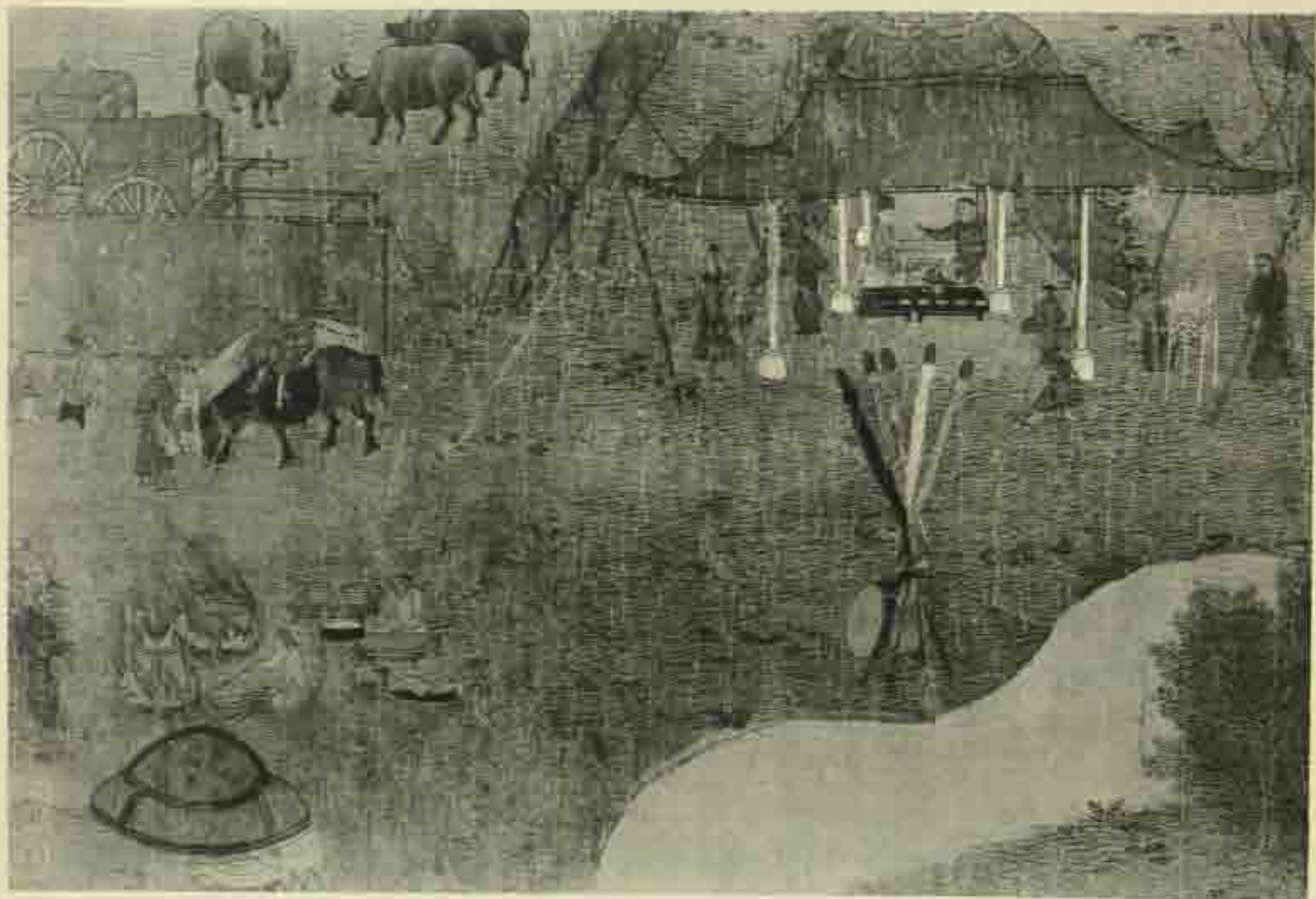
Li Sung, Four Men in a Boat on a stormy Sea.
Nelson Gallery, Kansas City.



Sung Jo-chih, attributed to, Young Sparrows in a Basket. Album-leaf. Asano collection, Odawara.



Ch'ên Chü-chung, Wên Chü preparing to return to China; a Scene in the Mongol Camp.
Ku-kung shu-hua chi, vol. VI.



Ch'ên Chü-chung, in his manner, Section of a scroll illustrating several of the Eighteen Songs of Wên Chi, and referring to her sojourn in Mongolia. Museum of Fine Arts, Boston.



Ch'ên Chū-chung, in his manner, Two more sections of the scroll illustrated on the preceding plate. Scenes in the Mongol camp.



Ch'ên Chū-chung, in his manner; Another section of the same scroll. The return of Wên Chi from Mongolia to a Chinese city where she is greeted by her family.



Anonymous painter probably active under the Chin dynasty, *Escort of a Chinese Woman and two Children by a Mongol Soldier*.
Album-leaf. Museum of Fine Arts, Boston.



Wang Ting-yün, Section of a Tree and some Bamboos. Short handscroll. Yurinkan (Fuji collection), Kyoto.



Li Shan, attributed to, A
Mountain Stream between
rocky Banks; tall Pine-
trees in the foreground.
Freer Gallery, Washington.



Ho Ch'eng, attributed to, A Man trying to catch a Horse. Inscription by the Emperor Hui-tsung, Dated 1107.
Album-leaf, Museum of Fine Arts, Boston.



Kung K'ai, Part of a scroll, representing Chung K'uei the Demon-queller and his Sister travelling in Sedan-chairs, followed by a Retinue of Devils. Freer Gallery, Washington.



Kung K'ai, Parts of the scroll represented on the preceding plate: the Sister of Chung K'uei, and his Retinue of Devils.



Liang K'ui, Sakyamuni leaving his Mountain
Retreat. Formerly Count Sakai collection.



Liang K'ai, The Śakyamuni Figure, detail from the preceding plate.



Liang K'ai, Wang Hsi-chih writing on a Fan, Short scroll. Formerly Manchu Household collection.



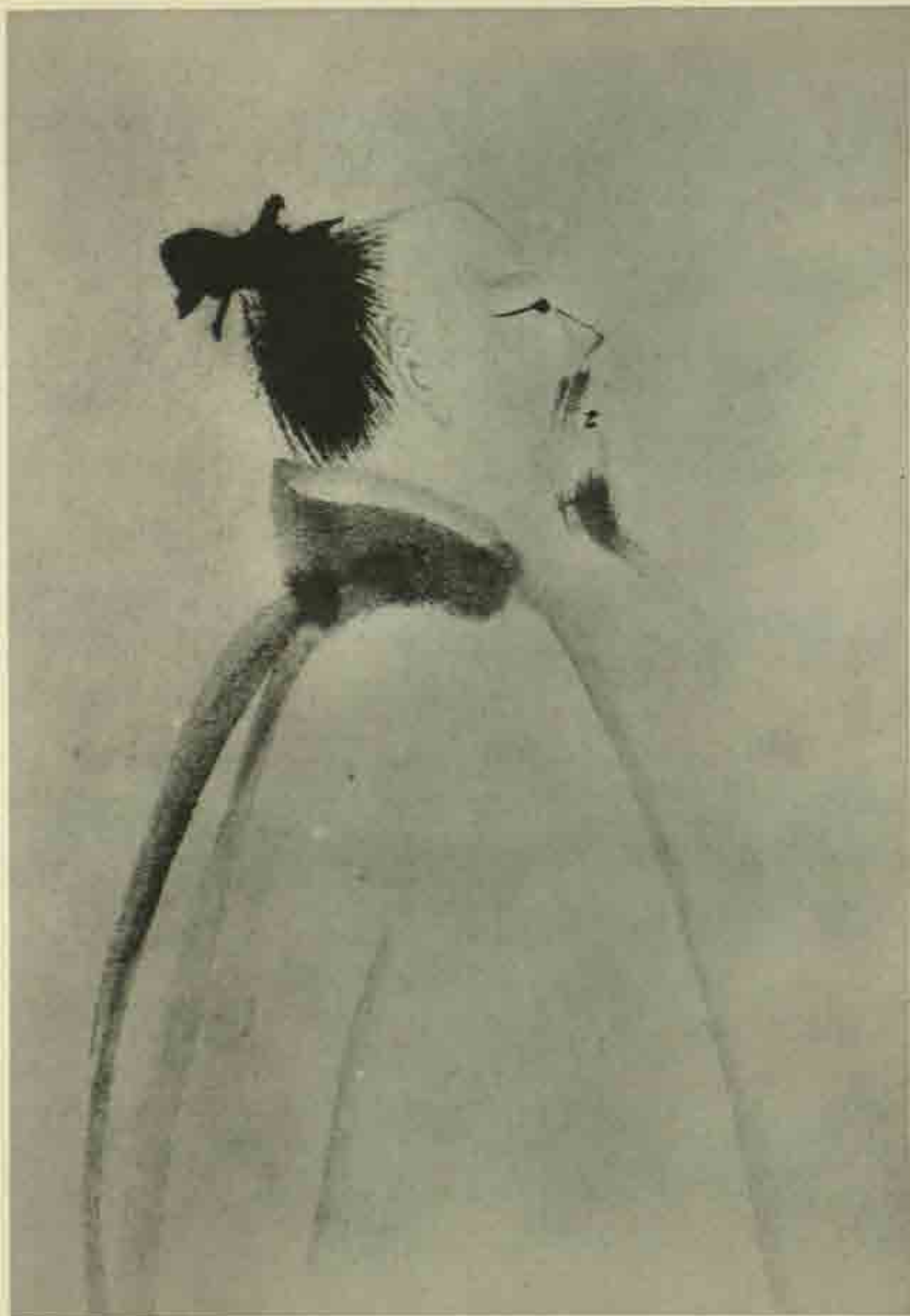
Liang K'ai, 'The Sixth Ch'an Patriarch Hui-neng cutting a Bamboo-pole. National Museum, Tokyo.



Early Japanese copy after Liang K'ai, The Patriarch Hui-neng tearing up a Sūtra Scroll. Forming a pair to the preceding picture. Private collection, Japan.



Liang K'ai, Ideal Portrait of the Poet Li T'ai-po.
National Museum, Tokyo.



Liang K'ai, Li T'ai-po, Detail of the preceding picture.



Liang K'ai, Mountains in Snow;
two Men on Horseback approaching a Pass.
National Museum, Tokyo.



Liang K'ai, Three old Trees on a River-bank in
front of snowy Hills.
Formerly Count Sakai collection.



Mu-ch'i, The Priest Chien-tzū playing with a Shrimp.
Former Baron Masuda collection.



Mu-ch'i, An Arhat in Meditation
encircled by a Snake.
Seikado (Iwasaki collection).



Mu-ch'i, The White-robed Kuan-yin. Daitoku-ji, Kyoto.



Mu-ch'i. A Crane in a Bamboo
Grove. Daitoku-ji, Kyoto.



Mu-ch'i, A Monkey with her Baby
on a Pine-branch.
Daitoku-ji, Kyoto.



Mu-ch'i, Detail from the preceding plate.



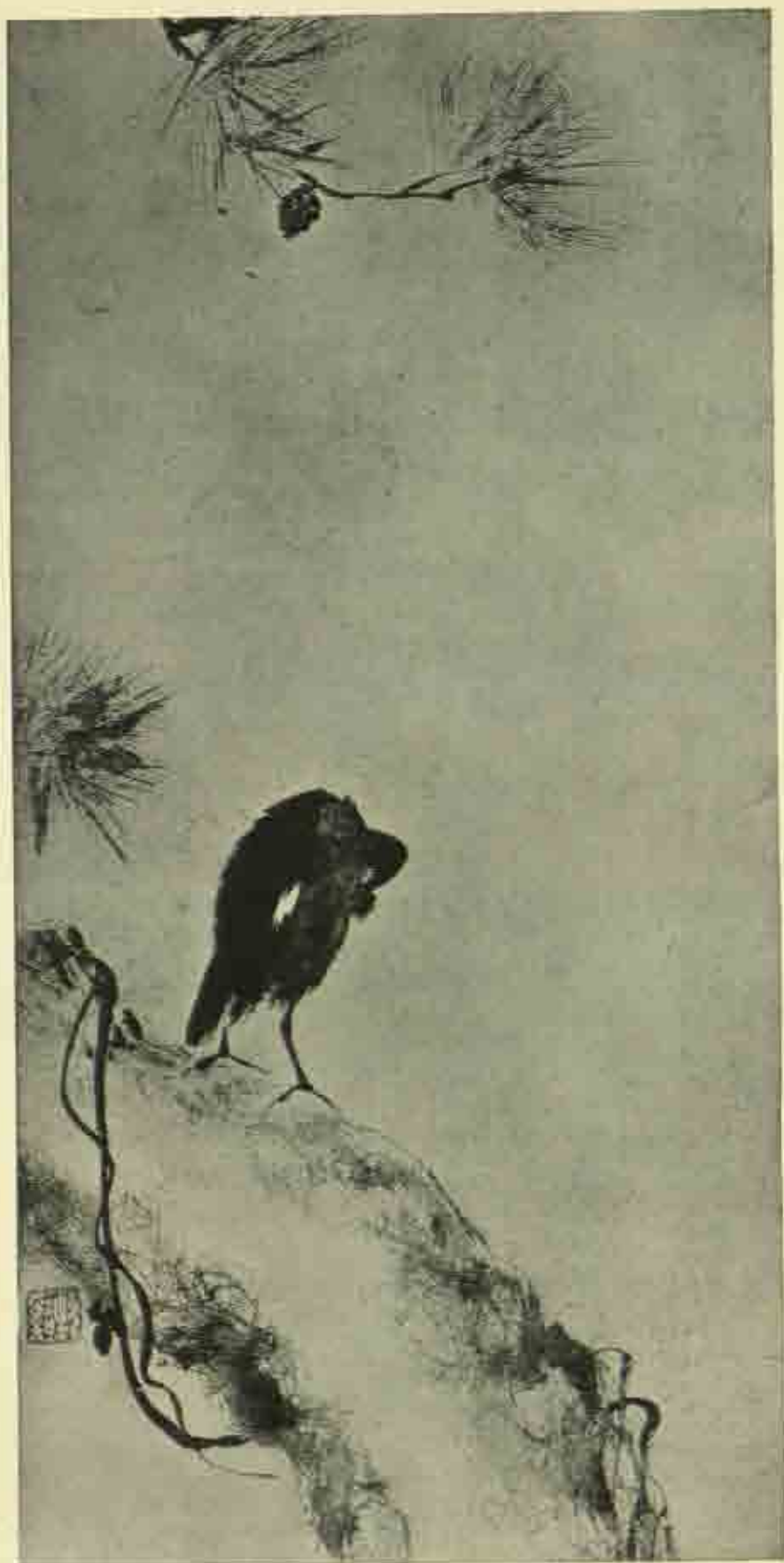
Mu-ch'i: Above: Sunset over a Fishing-village. Nezu collection, Tokyo.

Below: Night Rain over Hsiao-hsiang. Baron Masuda collection.

Two sections of a scroll representing the Eight Famous Views of Hsiao-hsiang (see also pl. 349).



Mu-ch'i, The Tiger, Forming a pair with "The Dragon" (not reproduced). Dairoku-ji, Kyoto.



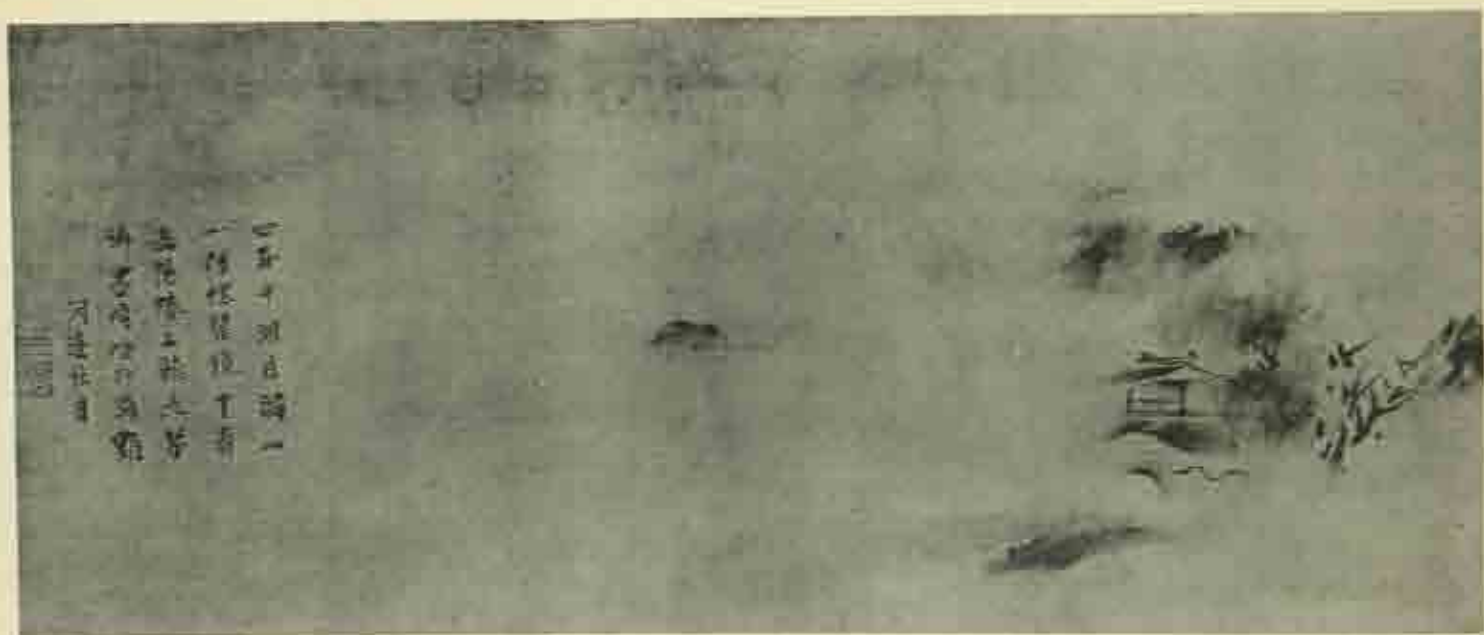
Mu-ch'i, A Bull-headed Shrike on a
Pine-trunk. Count Matsudaira
collection, Tokyo.



Mu-ch'i, attributed to, Two Sparrows on a bare Branch.
Nezu collection, Tokyo.



Mu-ch'i, A detail of the picture "Returning Sails off a Distant Coast" (one section of the Eight Views of Hsiao-Huang).
Count Matsudaira collection, Tokyo.



Ying Yü-chien. Above: Harvest Moon over Tung-fing Lake. Commission for Preservation of Cultural Property, Tokyo.
Below: Mountain Village in clearing Mist. Two of the Eight Famous Views of Hsiao-Hsiang. Yoshikawa collection.



Jo-fen (also known as Yü-chien), View of Lu-shan in Mist. Fragmentary portion of a handscroll. Tokugawa Museum, Nagoya.



Mu-ch'i. Above: The Autumn Moon over Tung-t'ing Lake.
Section from one of the smaller "Views of Hsiao-Hsiang", Prince Tokugawa collection.

Below: Wild Geese alighting. Section from one of the larger "Views of Hsiao-Hsiang".
Sasaki collection (?)



Yin-t'ao-lo, Han-shan and Shih-tê. Portion of a scroll depicting Ch'an subjects. Asano collection, Odawara.



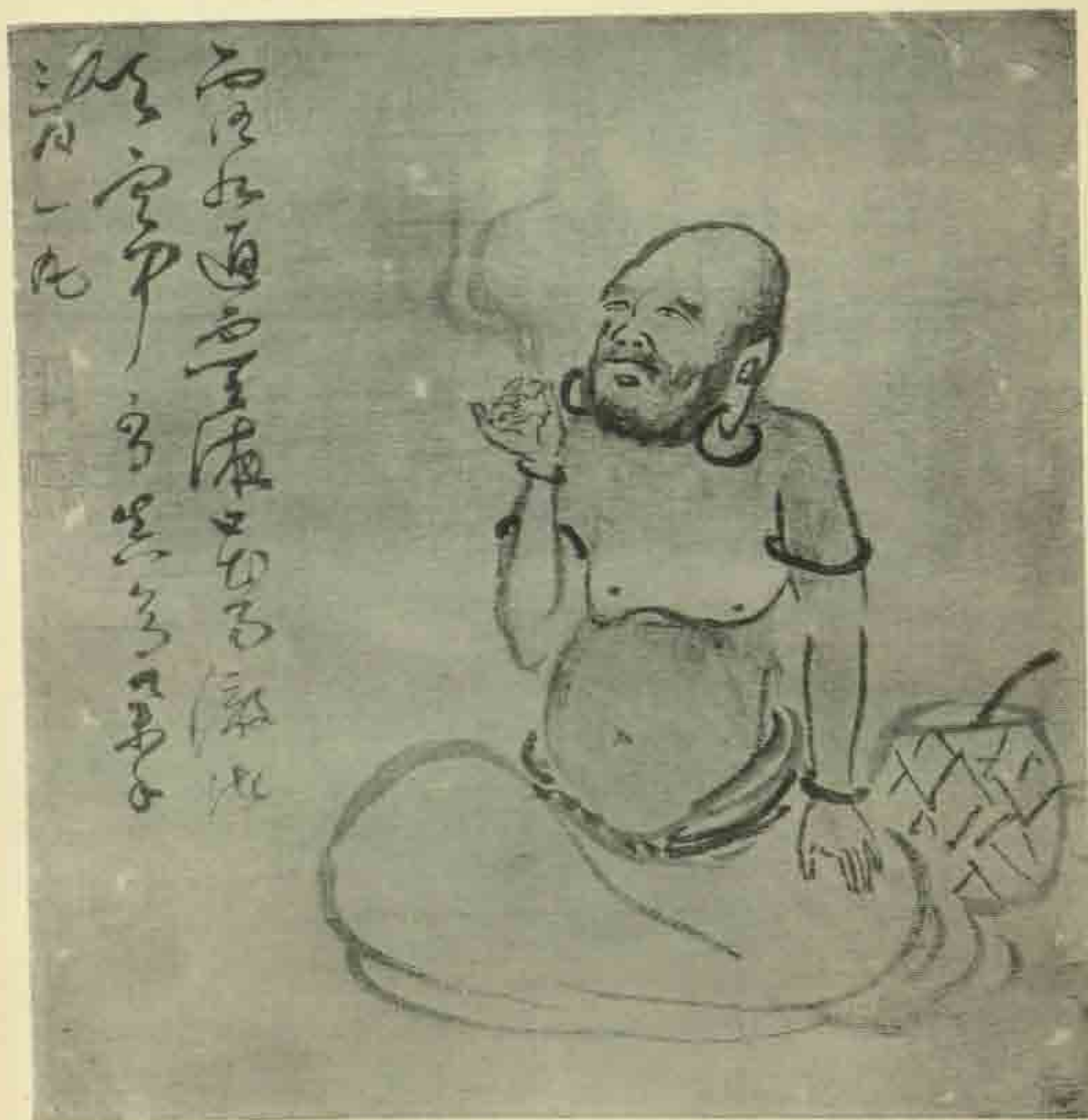
Li Ch'üeh, The Monk Feng-kan. One of a pair; the other representing Pu-tai. Myoshin-ji, Kyoto.



Yin-t'o-lo, one of two pictures
representing Han-shan and Shih-t'eh.
Mayeyama collection, Tokyo.



Yin-t'o-lo, Pu-tai and a Devotee. Another portion of the scroll represented on pl. 350. Nezu collection, Tokyo.



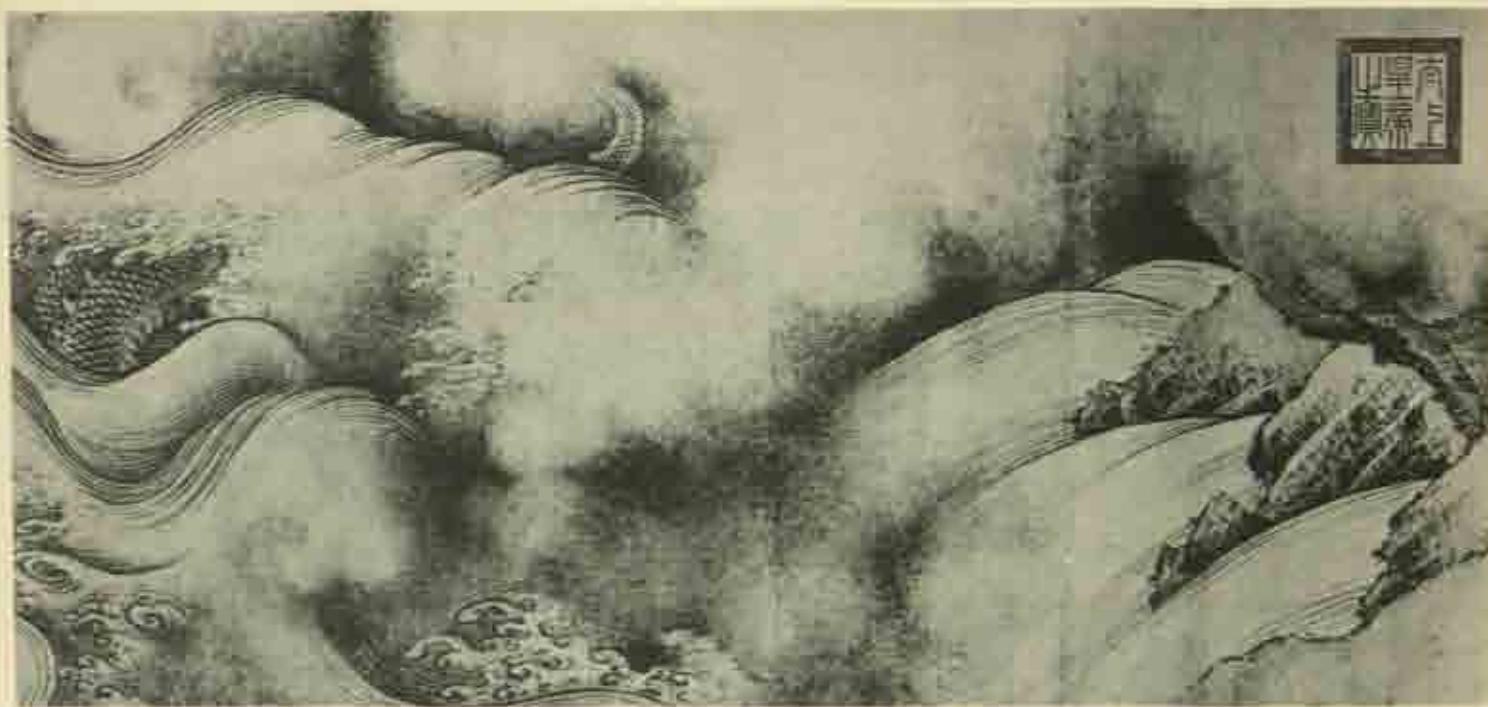
P'u-kuang, A Lo-lian. From an Album of nineteen leaves. Seikado (Iwasaki collection), Tokyo.



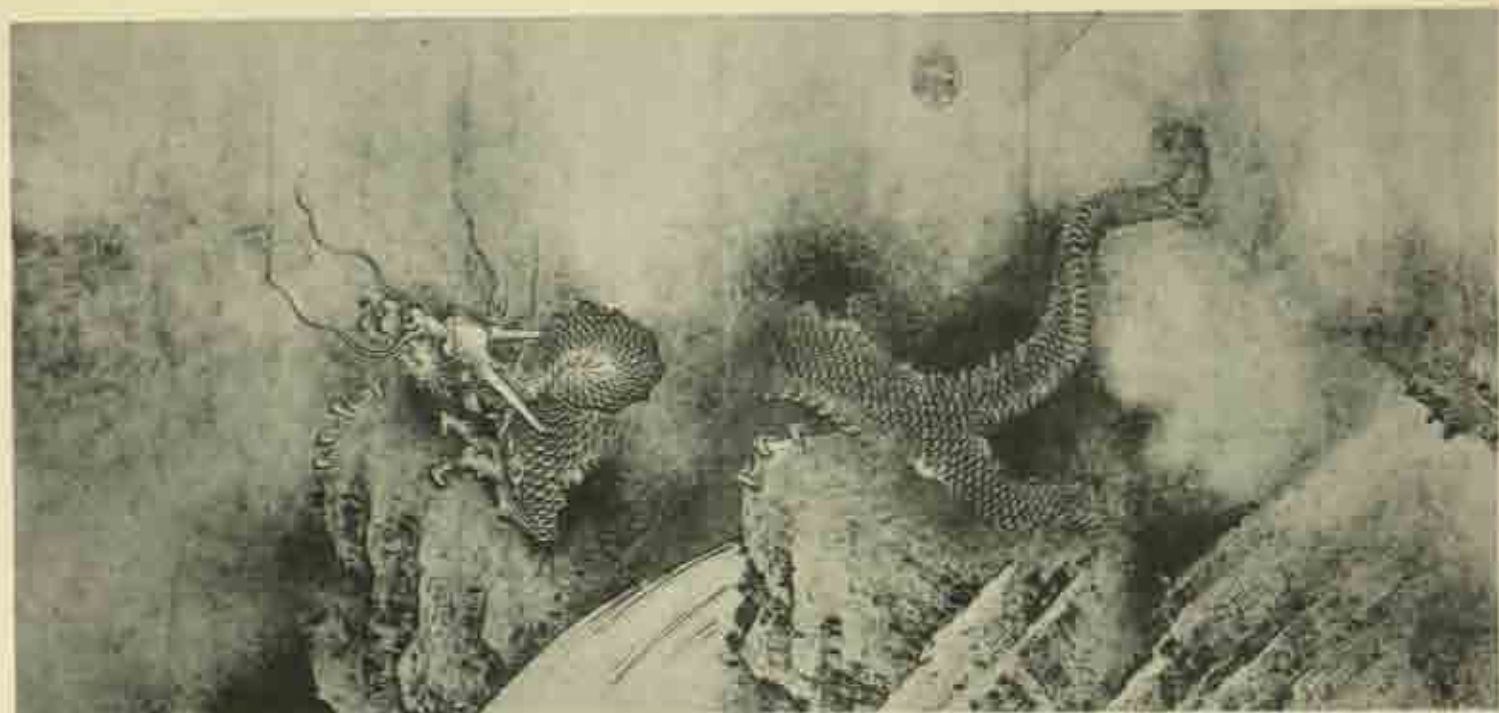
Chang Fang-ju, Buffalo grazing and Boy fishing; and Boy riding home on a Buffalo.
Formerly Baron Dan collection, Tokyo.



Ch'ên Jung. A section from a large scroll: Nine Dragons Appearing through Clouds and Waves. Dated 1244.
Museum of Fine Arts, Boston.



Ch'en Jung. Two further sections from the scroll reproduced on pls. 356, 357.



Ch'ên Jung, Two further sections from the scroll reproduced on pls. 356-358.

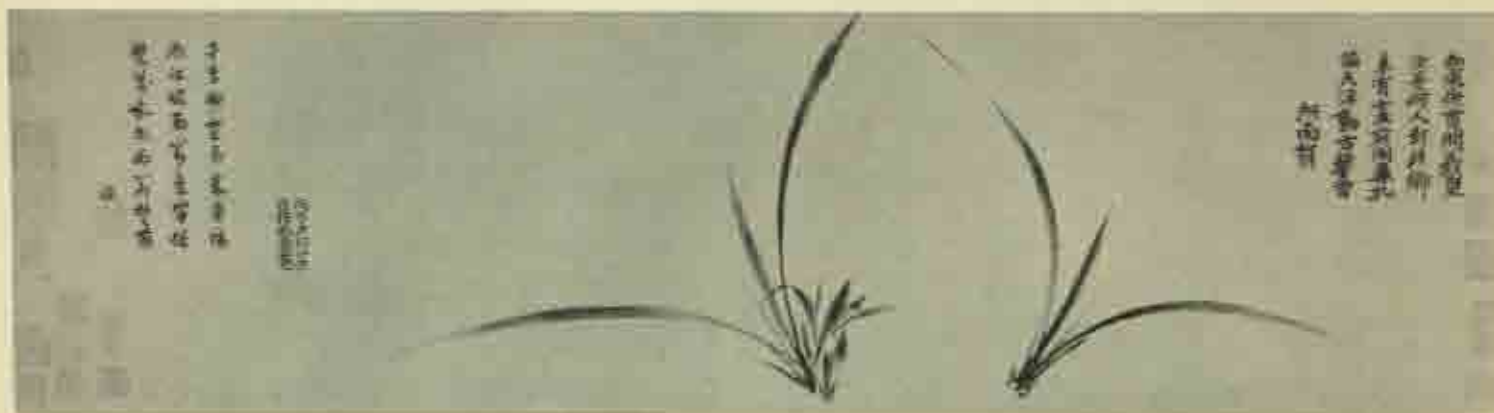


Ch'en Jung, attributed to, Five Dragons Intertwined. Nelson Gallery, Kansas City.



Above: Chao K'o-shiung, Fish at play. Album-leaf. Metropolitan Museum, New York.

Below: Lin Ts'ai, Swimming Fish and Fallen Blossoms. Hui-hua kuan, Peking.



Above: Chêng Ssü-hsiao, Two Epidendron Plants. Signed and dated 1306. Freer Gallery, Washington.

Below: Chao Mêng-chien, Narcissi. Freer Gallery, Washington.



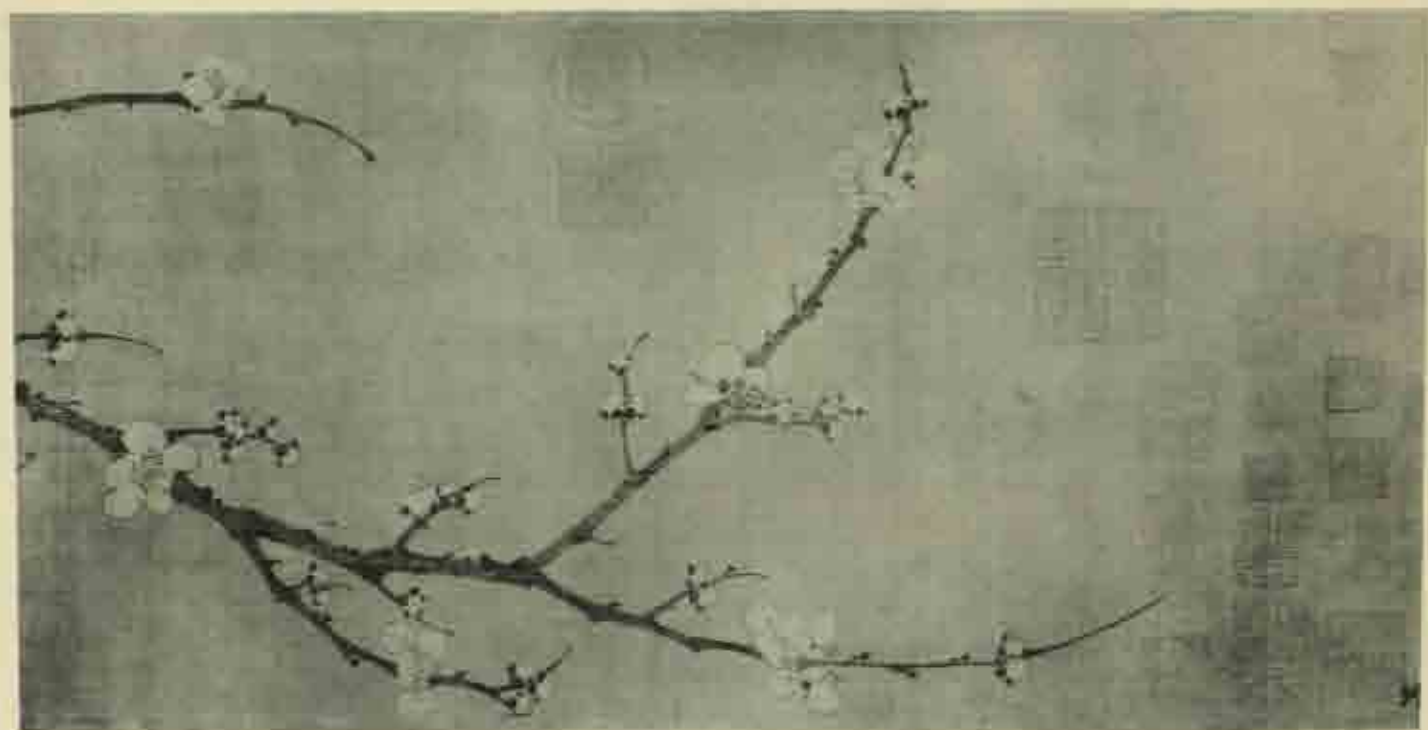
Chao Mêng-chuen, section of a handscroll representing a long bank of narcissi. Formerly Manchu Household collection.



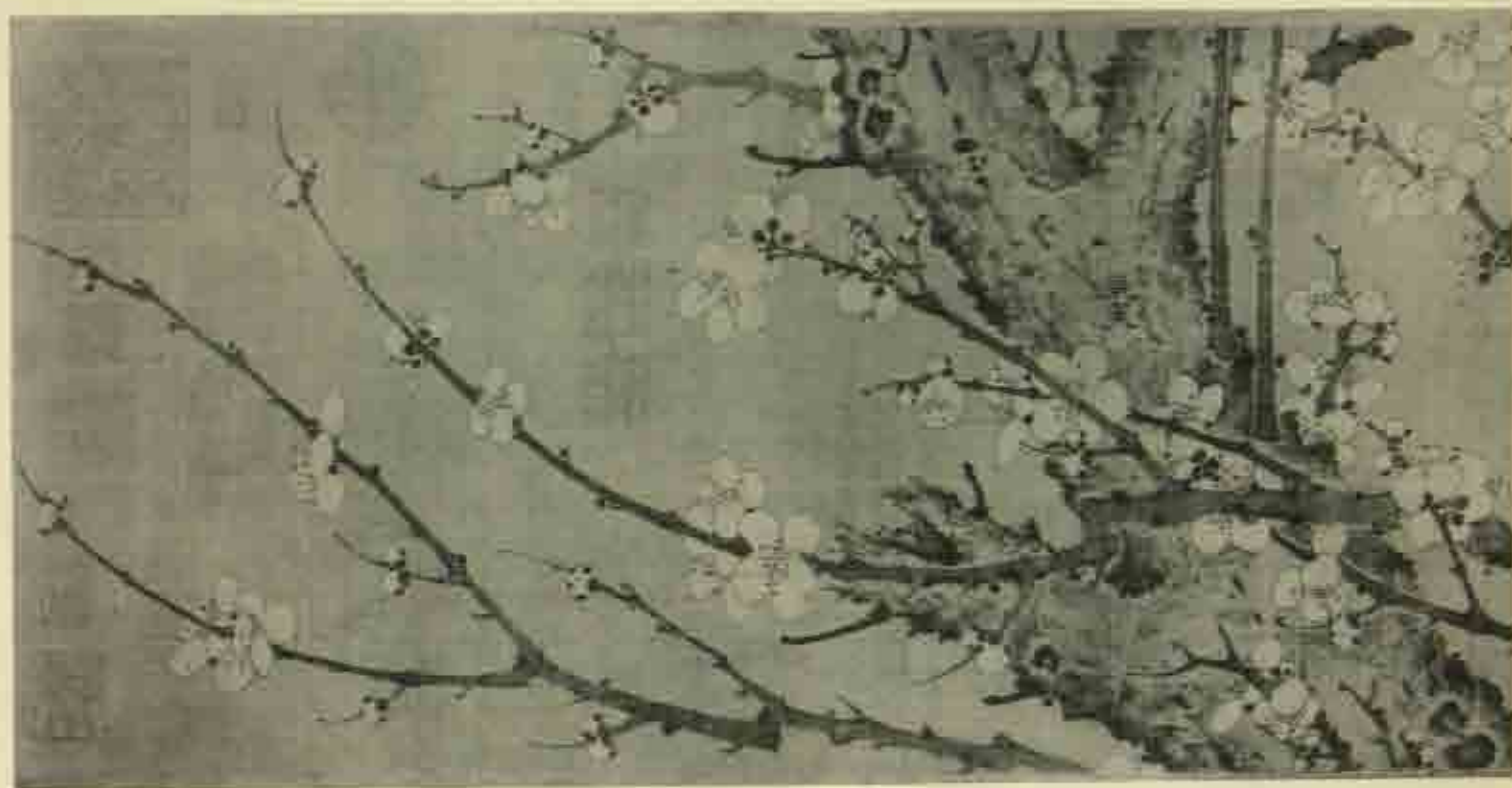
鶴不嫌結
 有兩後
 神仙中
 人殊不俗
 小道深解
 光梅華
 大文全
 全竹文
 同就
 壁
 我華
 光百得
 息大樹
 仙人夢
 正甘寒
 食叶
 不方白
 余折鶴

余折鶴
 泊洞古丹房
 主者為雷
 供及連古清
 江枯
 師子其先後
 元皆能詩畫
 復見元仙
 吳中負山
 志仙品題
 清息字遠
 賦詩多端
 時玉正
 秋七月廿
 貞古
 草
 試陳有墨
 而恨之

T'ou Fu-lei, The Breath of Spring: A Branch of an Old Blossoming Plum-tree.
 Followed by a poem by the master dated 1360, and colophims. Freer Gallery, Washington.



Wang (?) Yen-sou, Two sections of a scroll, Branches of a Blossoming Plum-tree. Freer Gallery of Art, Washington.



Wang(?) Yen-sou, last section of the scroll reproduced on pl. 366.



Jih-kuan (also known as Tzu-wén),
A Branch of Climbing Vine. Signed
and dated 1231.
Marquis Inouye collection.



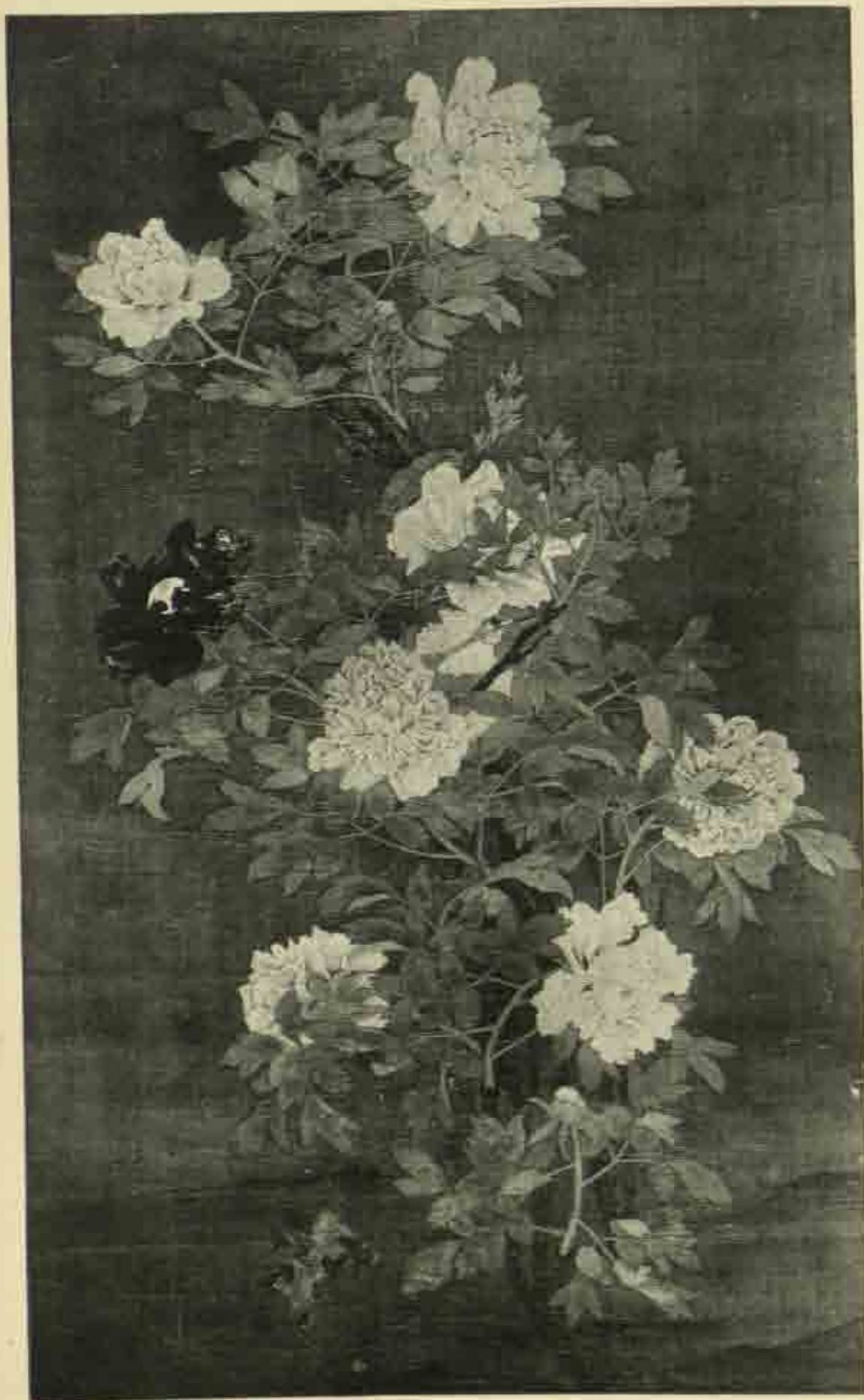
Yü Ch'ing-yen or Yü Tzū-
ming from P'i-ling, Lotus
Flowers with Mandarin Ducks.
Chion-in, Kyoto.



Yü Ch'ing-yen or Yü Tzū-ming from P'i-ling, Lotus Flowers with White Herons. Chion-in, Kyoto.



Anonymous painter, probably 14th
century, Lotus Flowers. One of a pair
in Hōmpōji, Kyoto.



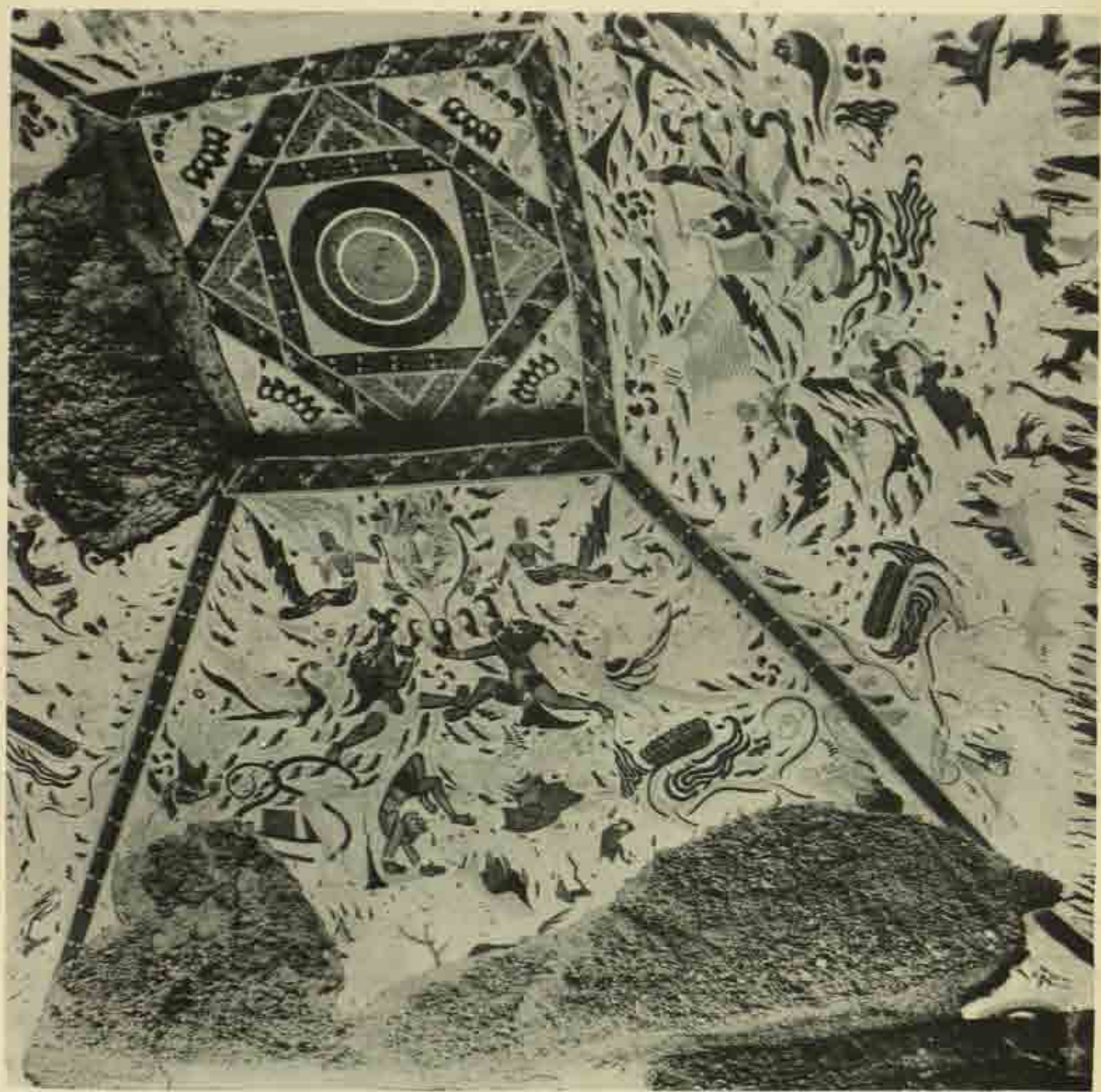
Anonymous painter,
probably end of 14th century.
Tree Peonies and small
Birds. One of a pair of large
paintings in Koto-in,
Daitoku-ji, Kyoto.



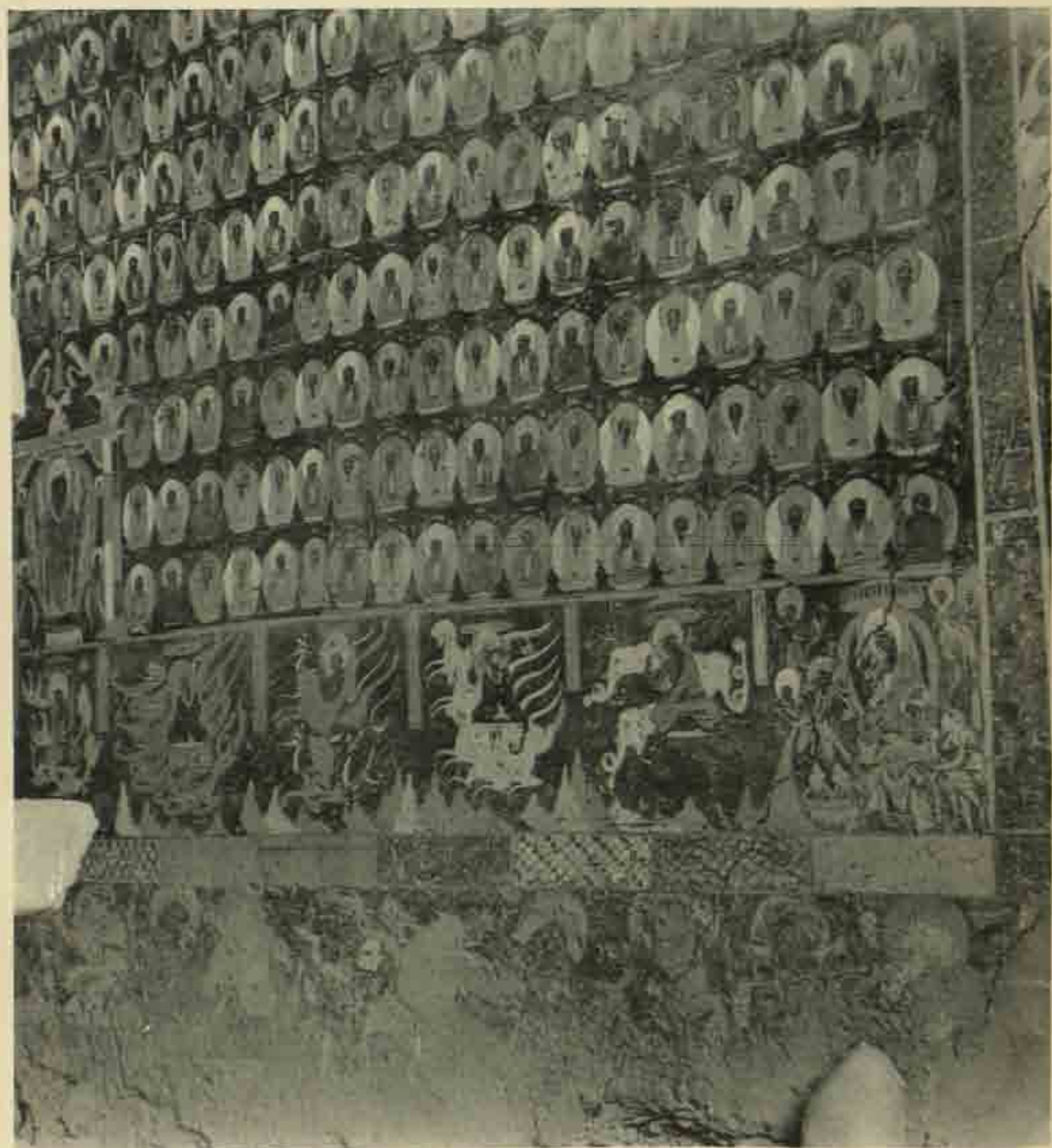
A Section of the copy of Ku K'ai-chuh's painting *The Nymph of the Lo River*, Hui-hua kuan, Peking.



A Section of the copy of Ku K'ai-chih's painting *The Nymph of the Lo River*. Hui-hua kuan, Peking.



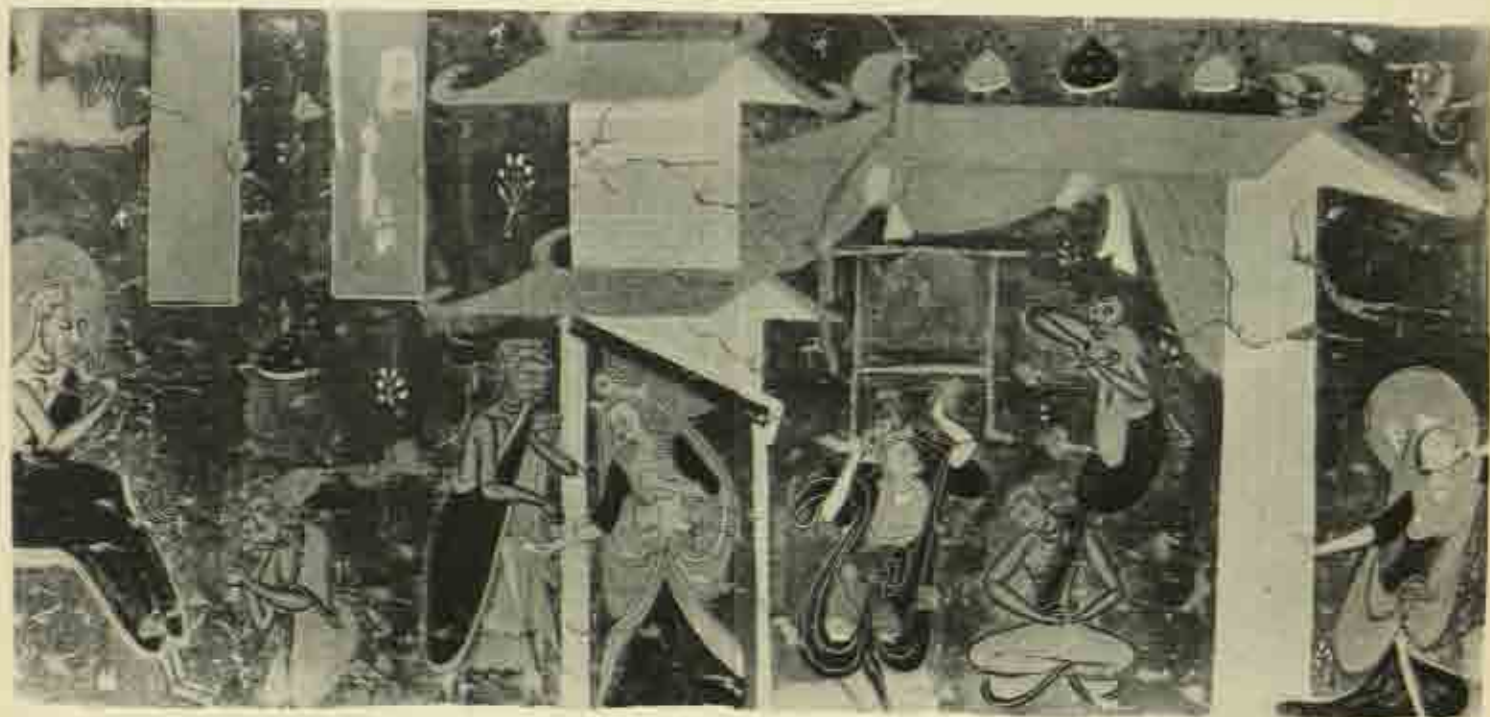
Mythological paintings in the ceiling of Cave 249 at Ch'ien-fo tung, T'ün-liuang, Northern Wei period.



Thousand Buddhas and Mythological Figures. Wall-paintings in Cave 357 at Ch'ien-fo tung. Northern Wei period.
Other paintings in the same cave reproduced on Pls. 33, 34.



Illustrations to Jātaka Stories. Wall-paintings in Cave 257 at Ch'ien-fo tung. Northern Wei period.



Illustrations to Jātaka Stories. Wall-paintings in Cave 257 at Ch'ien-fo tung, Northern Wei period.

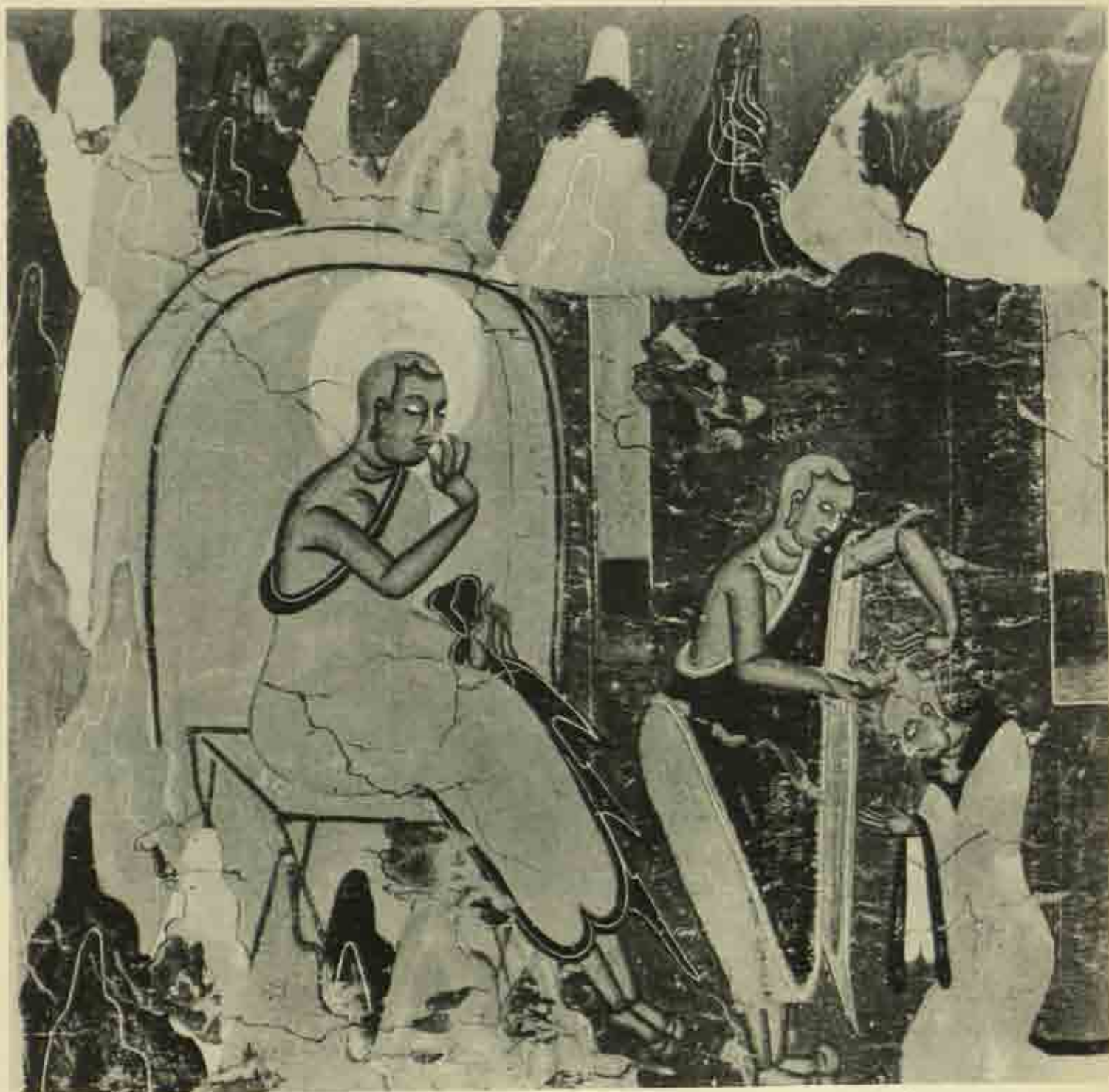
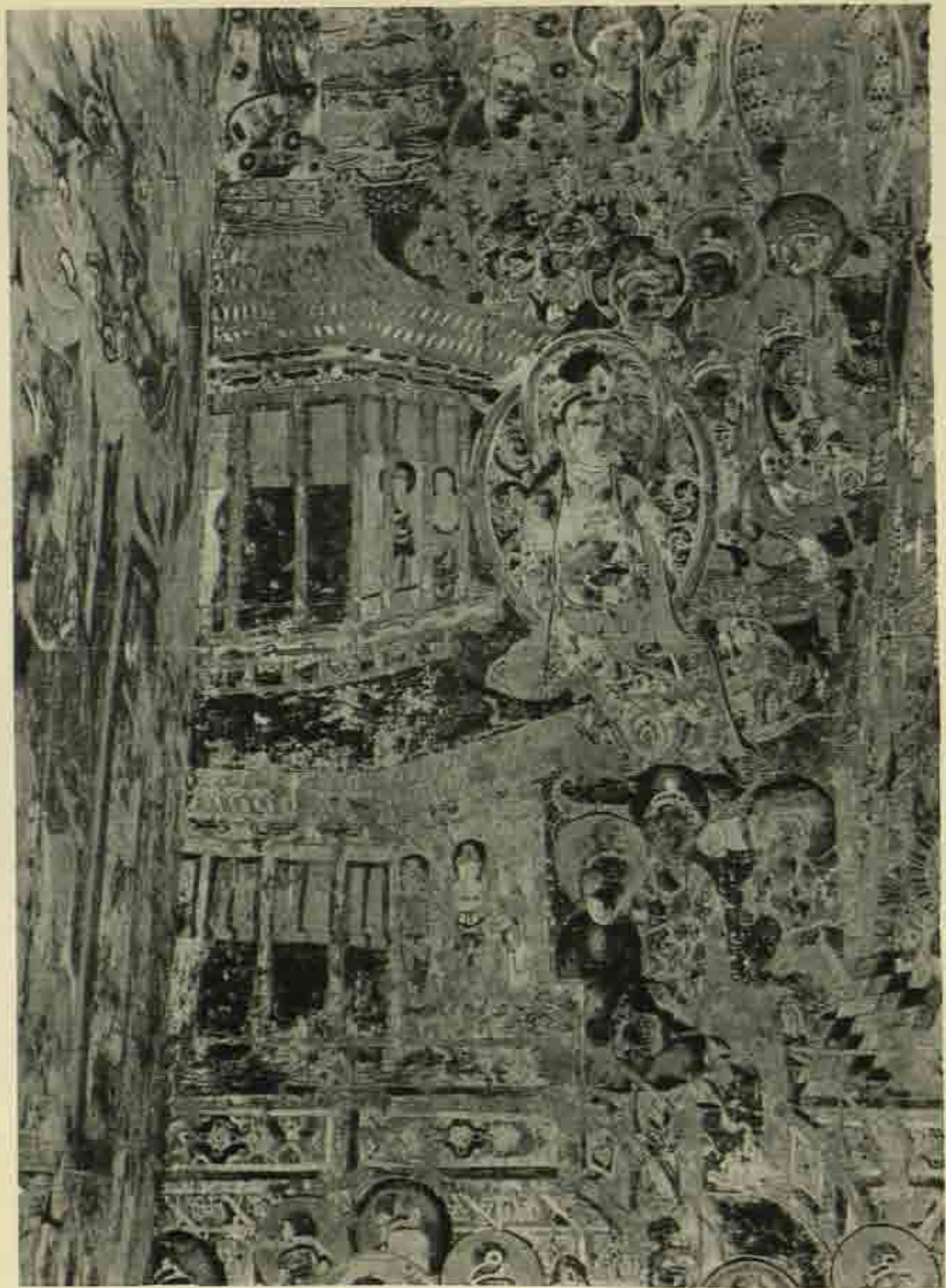
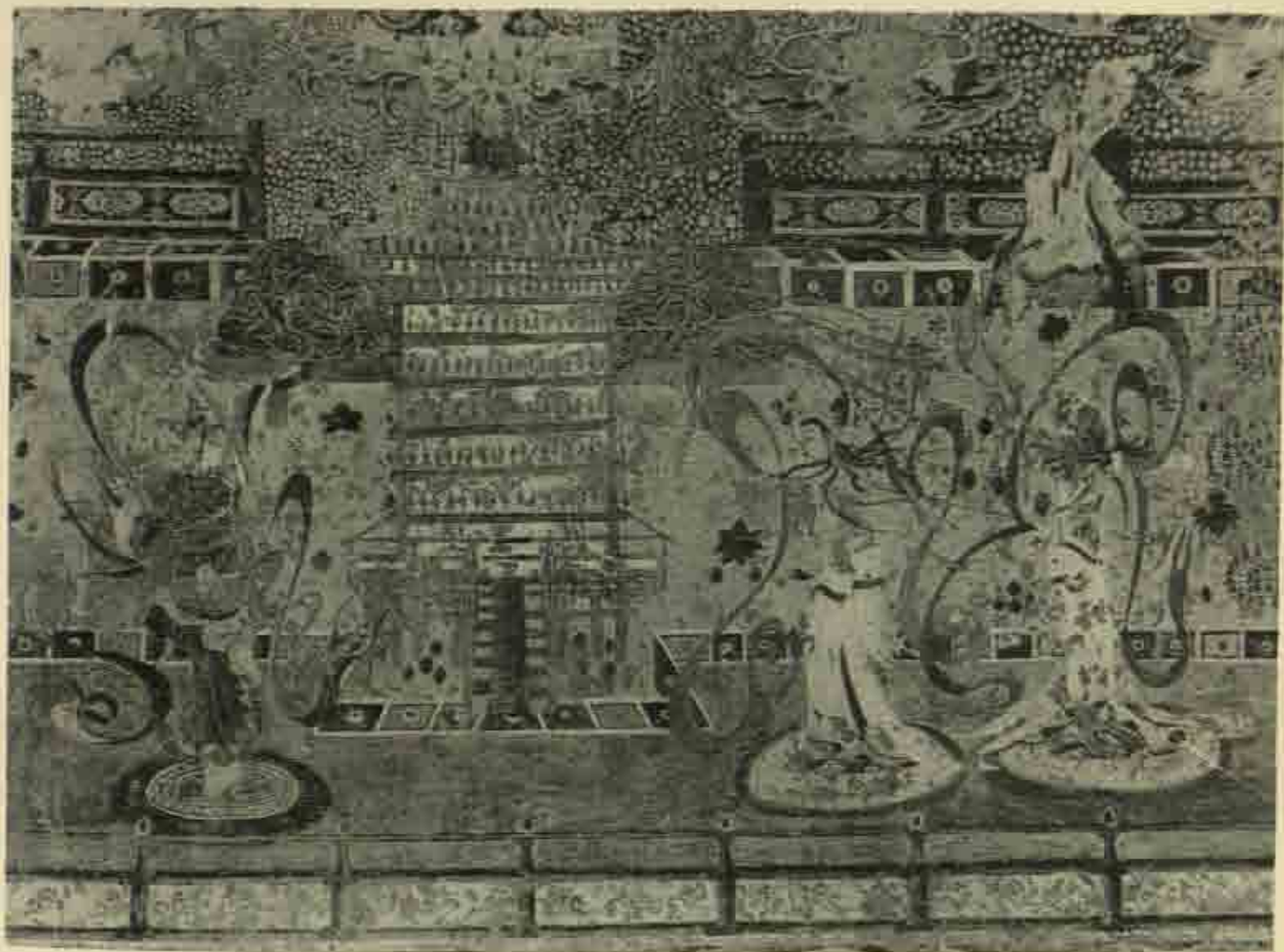


Illustration representing a Man who is being Tonsured before the Buddha. Wall-painting in Cave 257 at Ch'ien-fo tung. Northern Wei period.



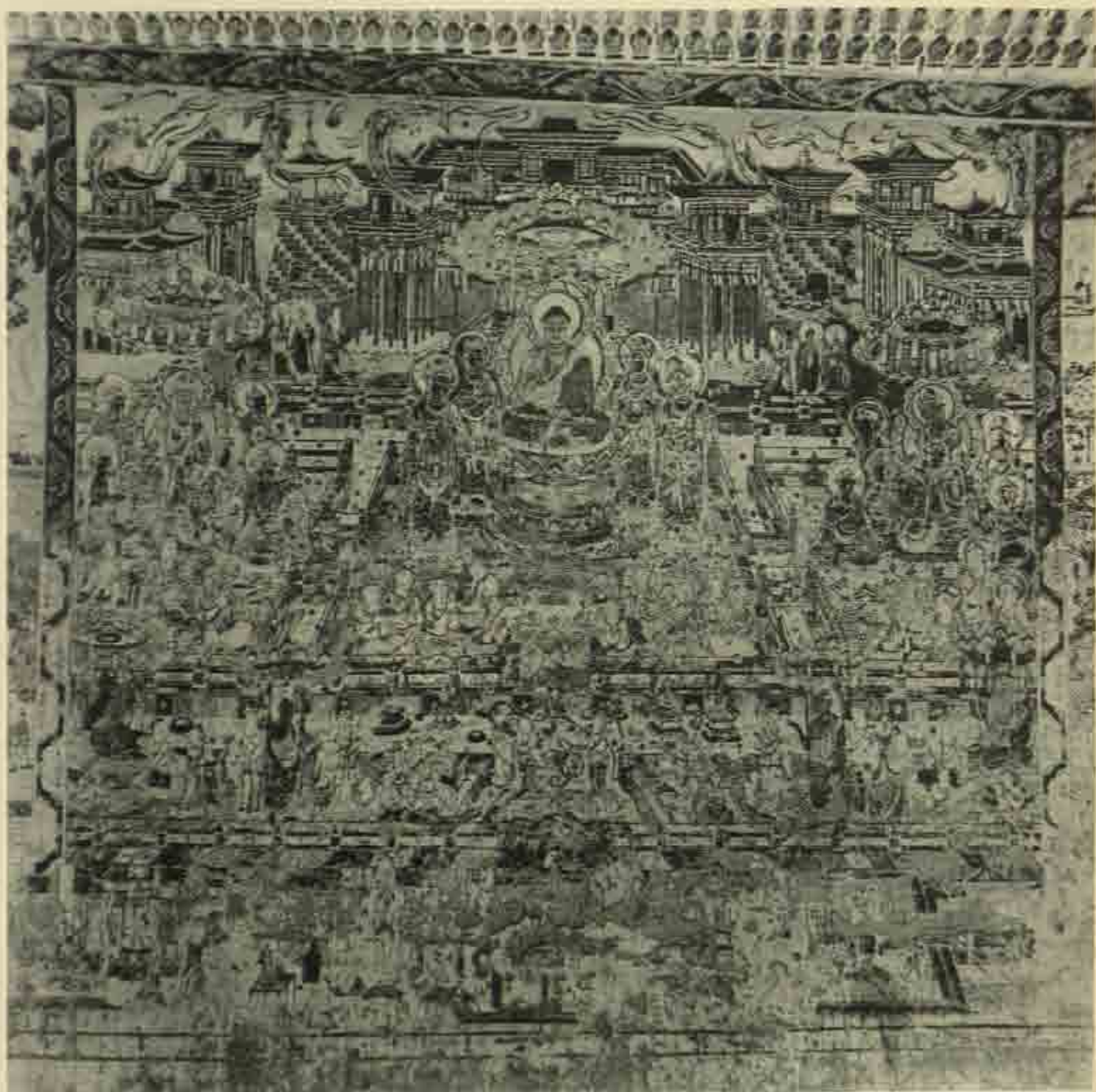
Bodhisattvas. Portion of a Paradise picture in Cave 220, dated 642, at Ch'ien-fu tung.



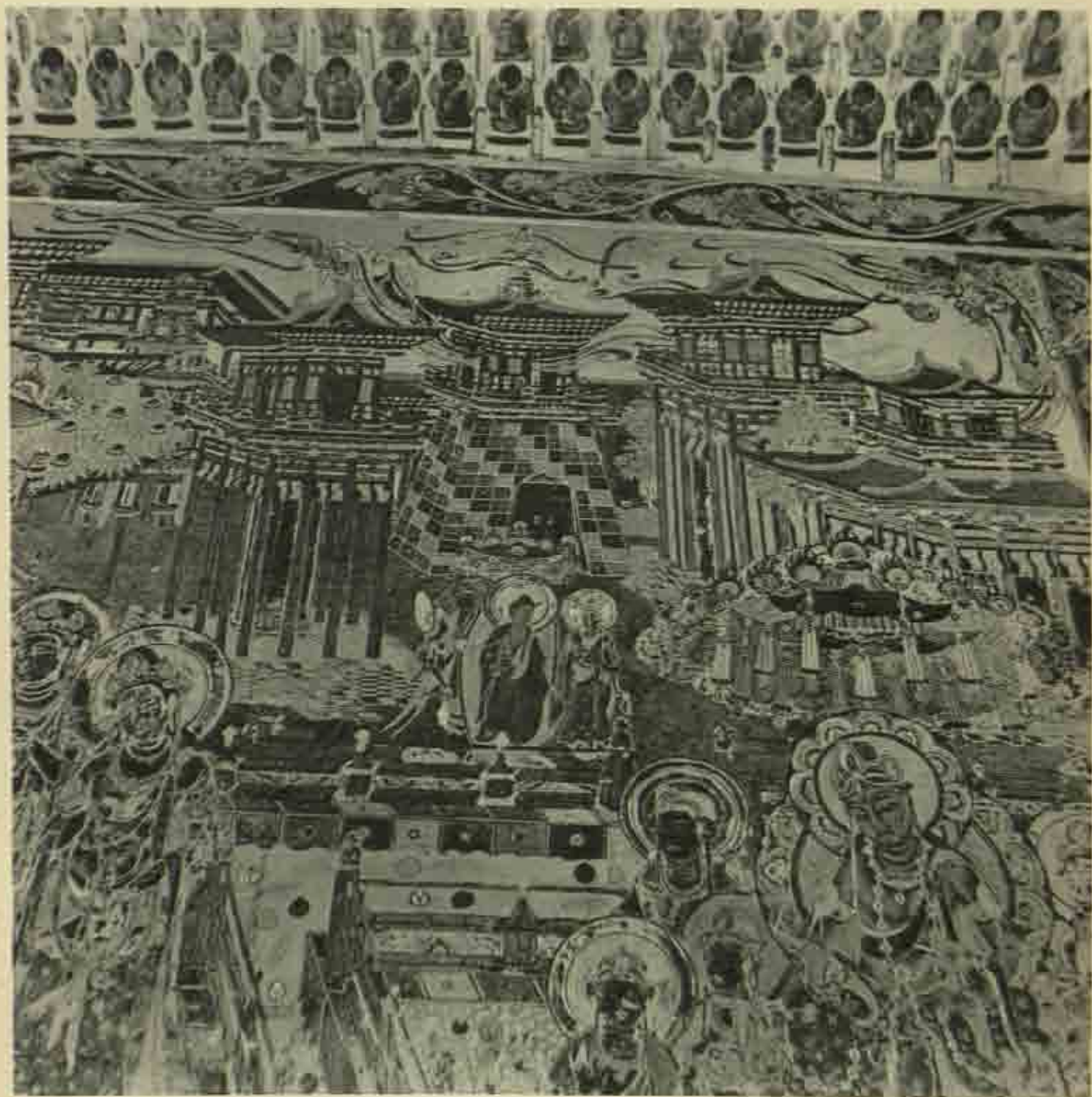
Dancing Girls. Portion of a Paradise picture in Cave 220, dated 642, at Ch'ien-fu-tung.



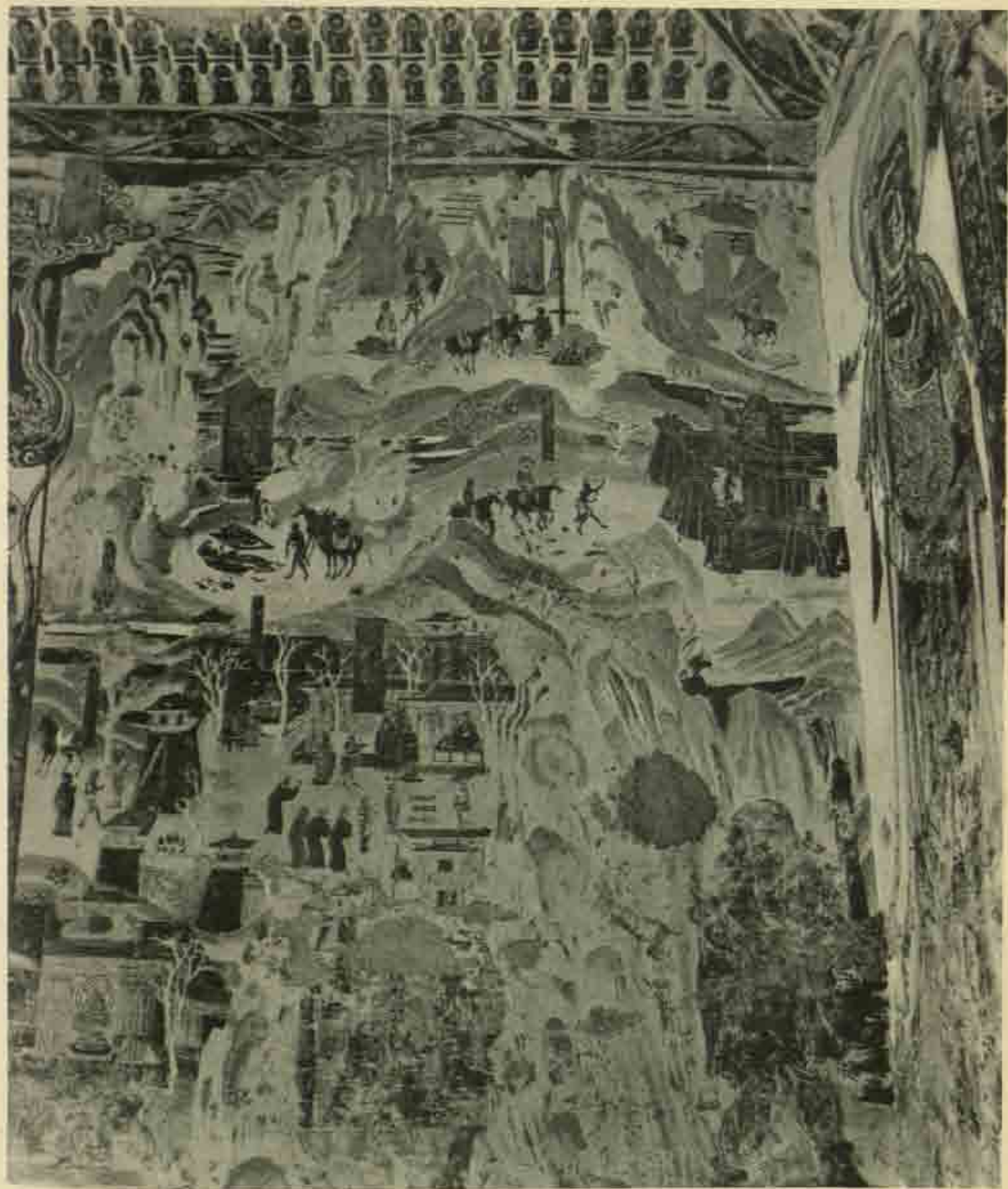
Civil Officials assisting at the Disputation of Mañjuśrī and Vimalakīrti.
Copy of wall-painting in Cave 220 at Ch'ien-fo tung. Cf. Pl. 64.



Bhaiṣajaguru's Paradise. Painting on the North Wall in Cave 217 at Ch'ien-fō tung, Early T'ang period.



The upper right corner of the Paradise picture reproduced in the preceding plate.



Illustrations to a Sūtra depicting Avalokiteśvara as Protector against Calamities.
South wall of Cave 217, at Ch'ien-fo tung. Early Tang period. Cf. Pl. 59.



A Two-story Temple Pavilion and Guardian Monks. Part of a wall-painting in Cave 217 at Ch'ien-fō tung.

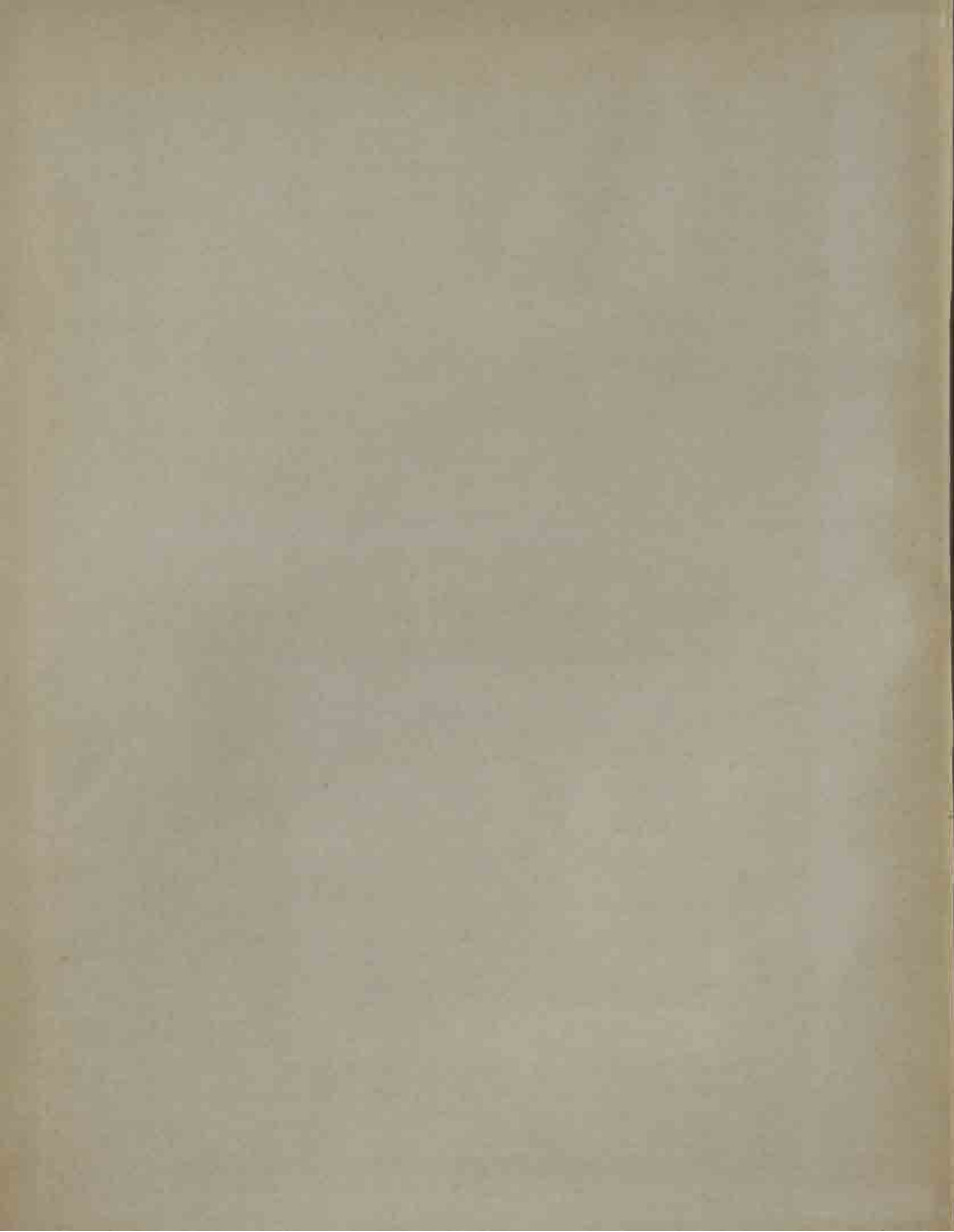


A Pilgrim. Painting on the North Wall of the so-called Sūtra Cave at Ch'ien-fo tung.
Late T'ang period.

Add. Plate 66a



Two sections of the Festival Procession of Governor Chang I-chao's wife.
Copies of wall-paintings in Cave 136 at Ch'ien-fu tung, Late T'ang period. Cf. Pl.66.



"A book that is shut is but a block"

CENTRAL ARCHAEOLOGICAL LIBRARY

GOVT. OF INDIA
Department of Archaeology
NEW DELHI.

Please help us to keep the book
clean and moving.

S. S. 142, N. DELHI.